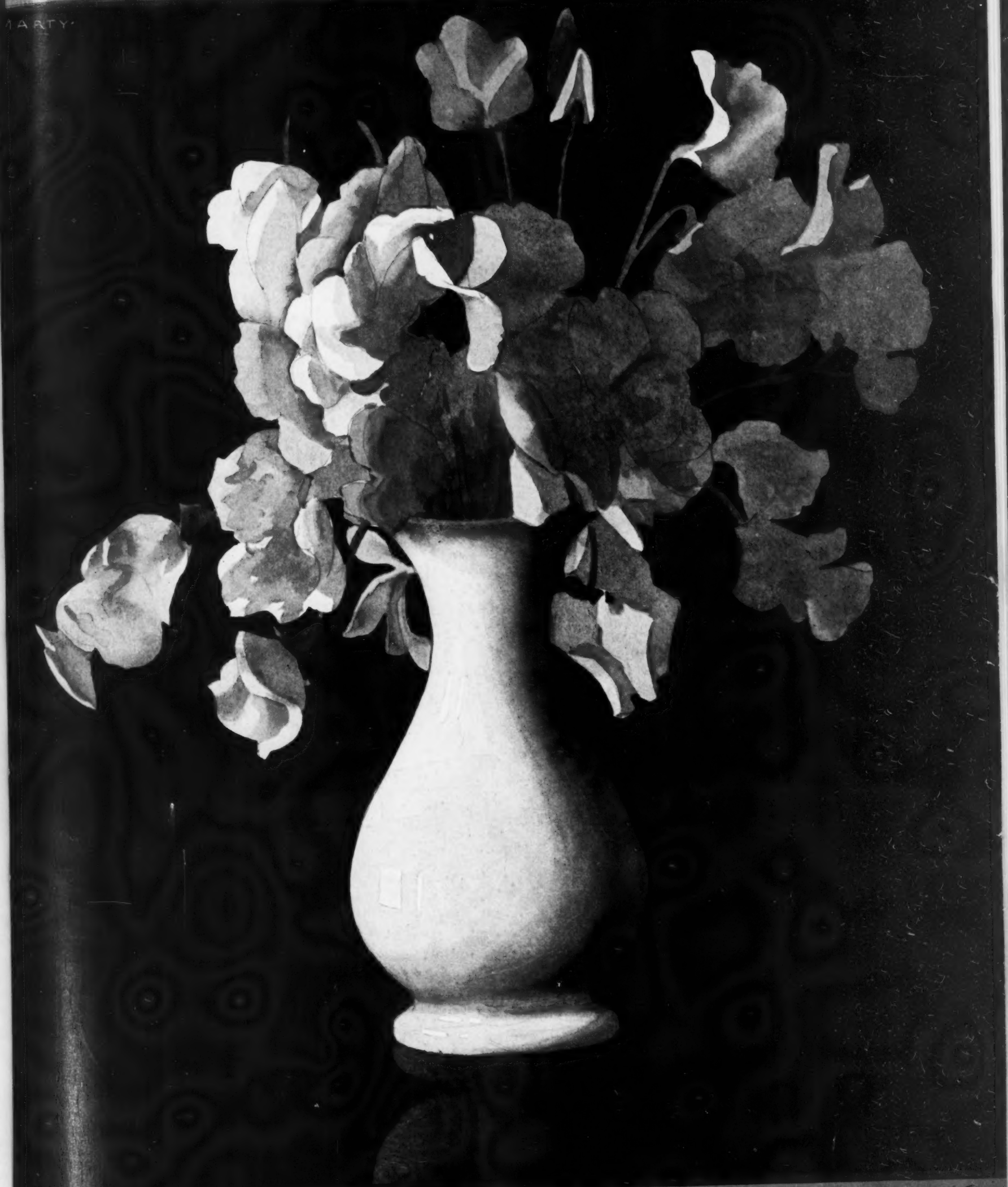
MAR 21 1930

HOUSE & GARDEN



Interior Decoration Number

April 1930

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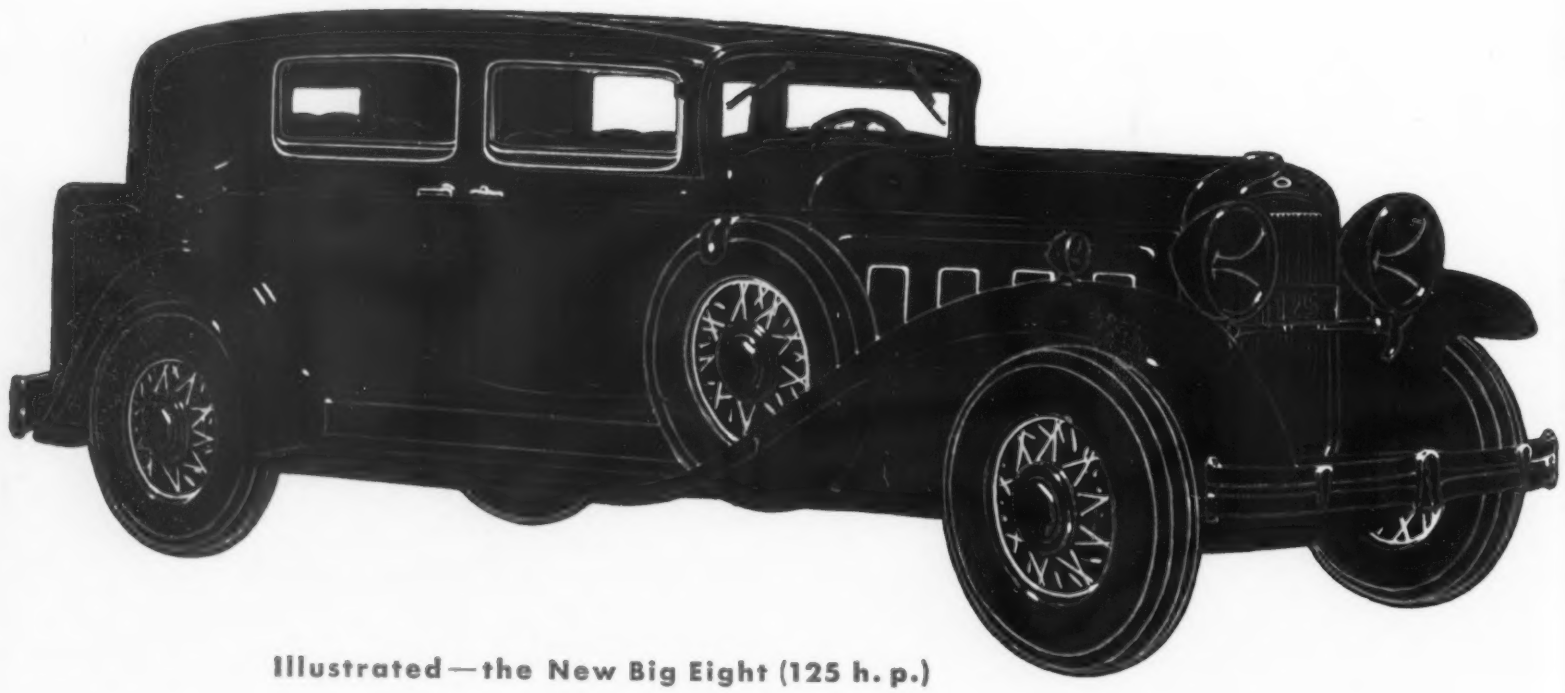
Price 35 Cents

MARMON

For more than twenty-seven years Marmon has meant the truly distinctive, the luxurious, the fine thing well done + + + Today Marmon means all that and more with an entirely new line of cars—each a straight-eight, each abundant in advanced engineering thought—each with that charm and unusualness which is so inseparably Marmon + + + New easy riding qualities and super comfort dimensions + + + With these cars Marmon covers the entire range of fine cars—the Big Eight—the "Eight-79"—the "Eight-69" and the Marmon-Roosevelt—a car for every possible motor car need.



Illustrated—the New Big Eight (125 h. p.)

Marmon Motor Car Company, Indianapolis

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

PEARL NECKLACES

and Pearls for
Improving Necklaces

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

L'ACACIOSA DE CARON

PARFUM DE LA JEUNESSE

HOUSE & GARDEN
April, 1930

House & Garden is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Building, Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico, Hawaii and the Philippines, $4.00 a year in advance.

Vol. No. 57, No. 4

Eighteen thousand square feet of showrooms, filled with constantly changing models, offers dealers and interior decorators an exceptional opportunity for careful selection of unique and distinctive fine handmade furniture—at wholesale only.

SCHMIEG-HUNGATE-KOTZIAN

SHOWROOMS AND FACTORY

521 EAST 72nd STREET • NEW YORK • BUTTERFIELD 8165

820 TOWER COURT • CHICAGO • SUPERIOR 7340

5514 WILSHIRE BLVD. • LOS ANGELES

A splendid example of the modern WHITE HOUSE Kitchen in the home of J. L. Jurden, Kansas City, Mo. Bryant Fleming, Arch't. Cabinets in kitchen and pantry are golden yellow, and in silence pantry walnut brown. Included in this installation are flour bins, closeted towel drier, and special enclosure for refrigerator motor.

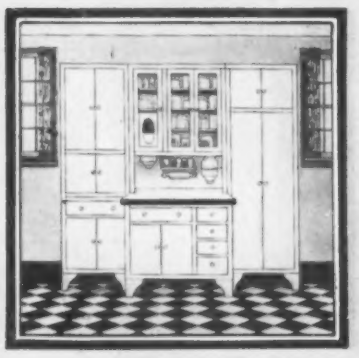
The exceptionally attractive pantry equipment includes silver and linen drawers, half-shelves in glassware cupboard for small glasses, and electric plate warmer cupboard connecting with kitchen.

From Coast to Coast . . .

The Finest Homes are WHITE HOUSE Equipped

The WHITE HOUSE *Line*
TRADE MARK

is made of Steel!



You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.

Architects, builders and home owners know that for any climate STEEL is the *one, perfectly adapted* material for equipping modern kitchens and pantries. They specify WHITE HOUSE STEEL UNITS, because this beautiful, scientifically-made, complete line of dressers, closets, side units, tables and kindred pieces provides year after year of enduring service and absolute sanitation. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in WHITE HOUSE Installations.

No matter what the style of architecture and size of the house, WHITE HOUSE Units—in spotless white or attractive colors—are the only logical choice for the modern kitchen and pantry. Write for gray catalog.

JANES & KIRTLAND, INC.

Established 1840

101 Park Ave. New York City

B. ALTMAN & CO.

FIFTH AVENUE AT THIRTY-FOURTH STREET, NEW YORK

*

Picturesque Settings for Out-of-Doors

The hostess who uses her formal garden as a background for gracious entertaining will note the beauty and essential utilitarian features of these Altman furnishings.

THE GARDEN UMBRELLA—with an 8-foot spread, covered with waterproof fabric in striking colors $48.50

THE UMBRELLA TABLE—42-inch diameter, metal with baked enamel finish $32.00

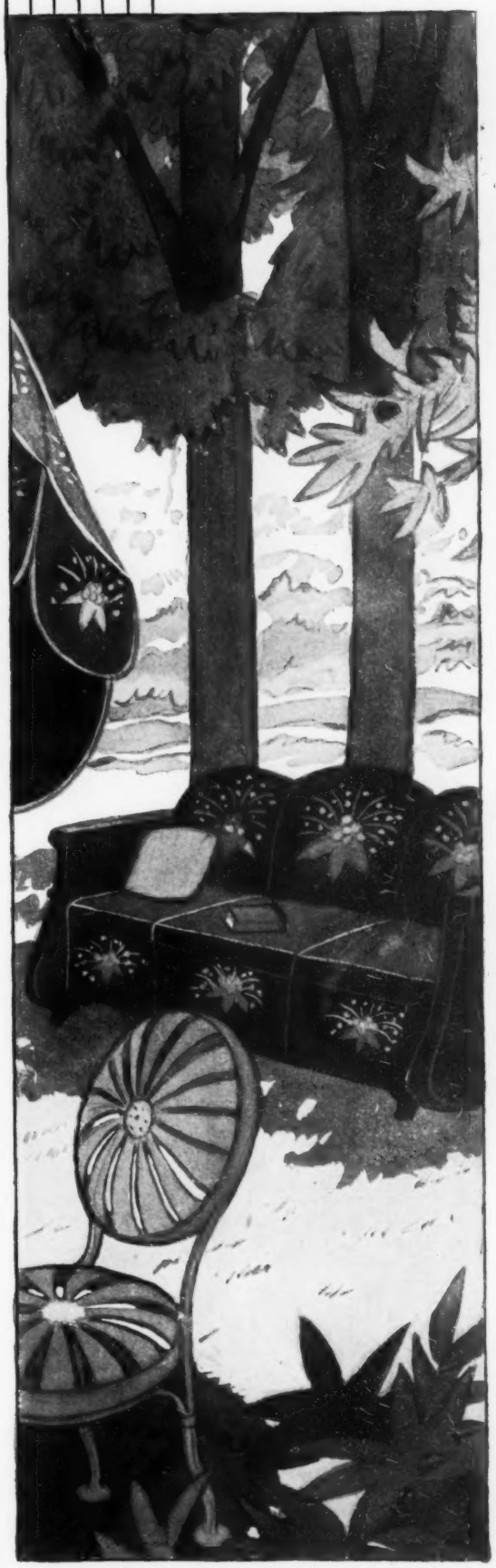
ARMCHAIRS—with tempered steel spring seat and back, baked enamel finish each, $18.50

SIDE CHAIRS—to match . each, $16.50

MARVELEASE GLIDER—a swing mounted on ball-bearing wheels and brass truck, covered with waterproof fabric, mattress reversible $125.00

Matched in a Choice of Colors

GARDEN FURNITURE—
FOURTH FLOOR



The Jeweled Necklace—Caldwell artists are creating many beautiful designs—modern in conception, adding youthful charm to one's appearance.

J. E. CALDWELL & CO.

PHILADELPHIA

o o o A great favorite of our forefathers comes into its own again

PEWTER

In various useful and lovely forms

$4.64

MODERN day methods applied to a product that is essentially "right" in texture and outline, result in pieces of pewter like these —delightful shapes in softly lustrous metal, very reminiscent of stage coaches and perukes and the Boston Tea Party. So inexpensive too!

THREE PIECE SETS OF TEAPOT, SUGAR AND CREAMER . LARGE TRAYS CANDLESTICKS . MILK JUGS DINNER PLATES . FLOWER VASES WATER PITCHERS .

THREE PIECE SETS OF CREAMER SUGAR, AND TRAY . COFFEE POTS . 10 INCH FRUIT BOWLS . SALT AND PEPPER SHAKERS . MAYONNAISE SETS

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34th St. & Broadway, New York

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Toledo, Ohio

By appointment to His Majesty, The King, and to H. R. H. The Prince of Wales.

The Lovely "DUCHESS of SUTHERLAND" Service

Open stock,
10" dinner plates; $120 doz.;
after dinner coffee, $100 doz.; cream soups, $190 doz.

THERE is something about the lovely "Duchess of Sutherland" Service that is charmingly reminiscent of soft candle lights, silks, satins, merry laughter, gala gatherings. The charm of personality has a curious way of attaching itself to material things—especially to things that seem to be a tangible expression of grace and loveliness.

Duchess of Sutherland was a favorite in both British and Continental Society. She entertained Royalty. Her hospitality was as regal as her guests. She commanded that renowned craftsman, Spode, to make for her a special *Sutherland* Service—expressive of her individuality, and worthy of her table and the brilliant company which met there.

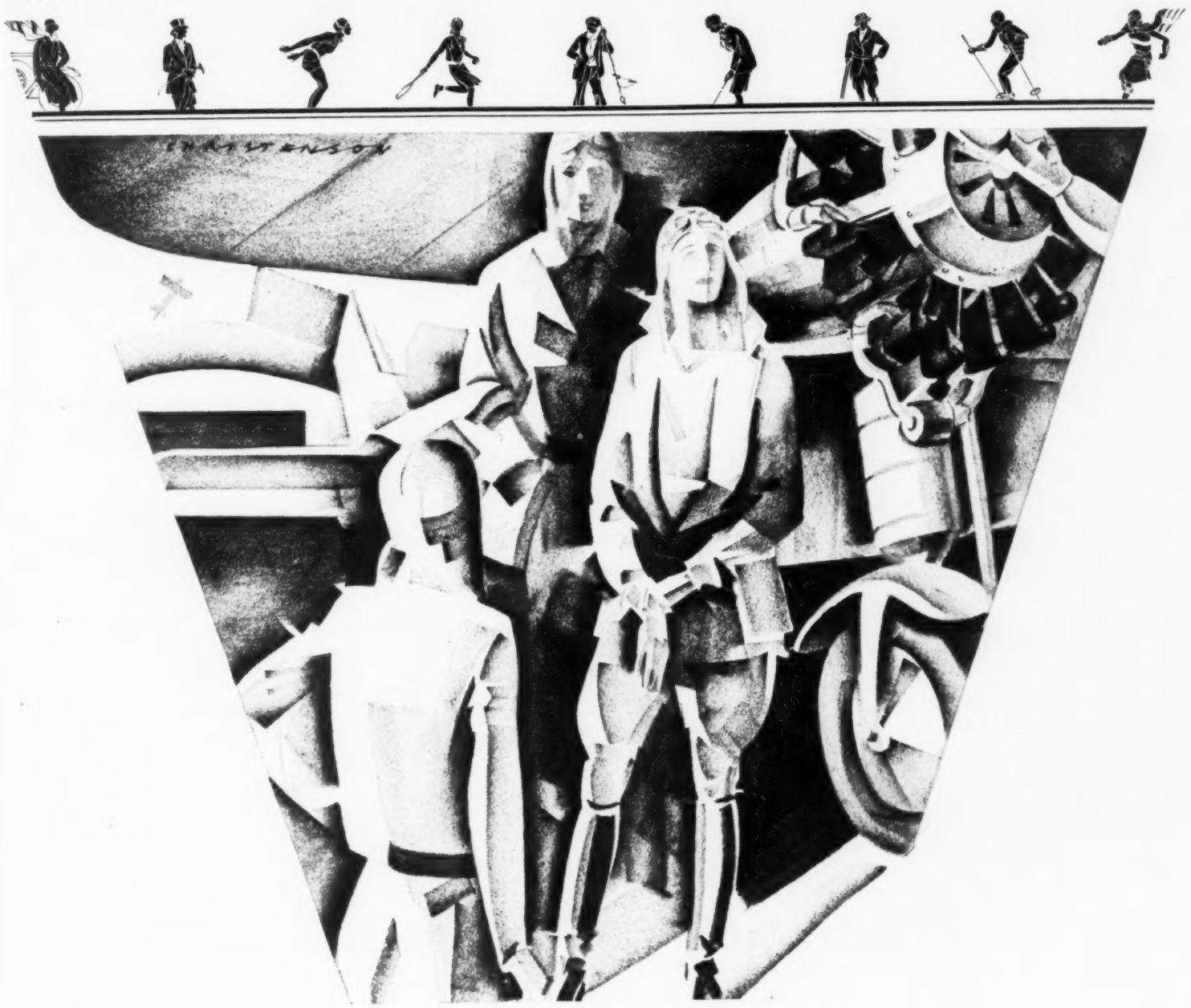
Spode, with his genius thus challenged, sought inspiration in the beautiful hand wrought designs of the great Georgian Period, as then fashioned by the London Silversmiths. He created for Duchess of Sutherland a replica of these same charming "silver shapes," but in his exquisite Bone Porcelain. Deftly, too, he wove an oak leaf from the Sutherland Coat of Arms into a royal blue and gold border. The *Sutherland Service* thus became an artistic triumph, and a perpetual monument to the creative skill of Spode's genius.

A Spode Service becomes a cherished possession. With each succeeding generation, it passes into the category of family heirlooms. The years add to its sentimental and intrinsic value. The store privileged to sell Spode is a good store to know. May we tell you the name of the Spode dealer nearest you?

COPELAND & THOMPSON, INC.
206 Fifth Avenue New York City

Trentham Hall on River Trent, England. Seat of Duke and Duchess of Sutherland.

SPODE



A

SPORTS-EYE VIEW OF FASHION

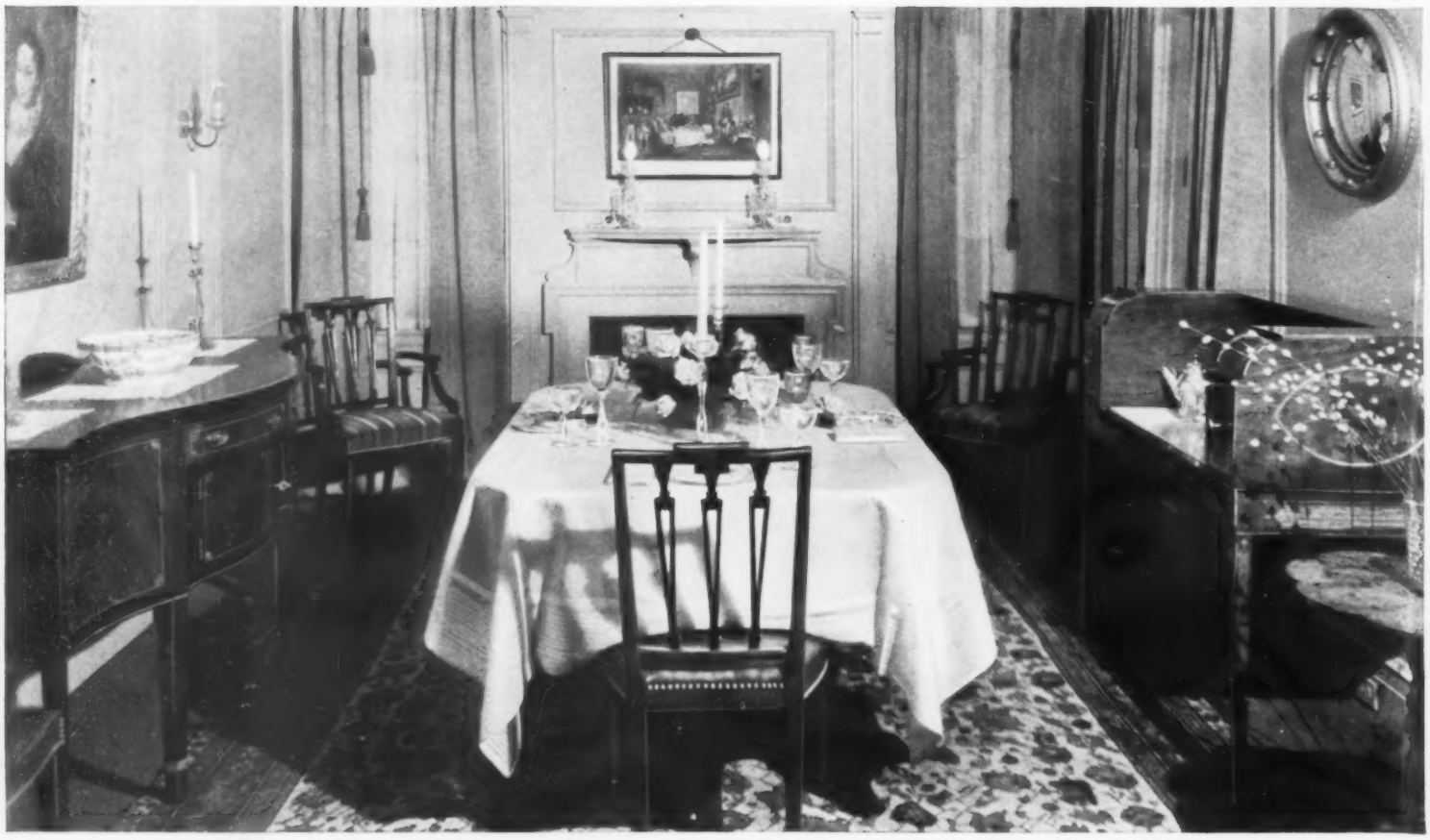
Have you ever worn a flying suit? Among the fascinating new ones shown by Marshall Field & Company is the cleverest little invention you ever saw . . . as feminine as curls, but much less bother. Nothing so adorable should be called efficient, but it's admirably fitted for its purpose. Thus it expresses perfectly the bright, modern spirit of every costume in the new Sports Apparel Room at Field's. Each is so exactly right, and flattering, and fashionable, that one can think only of the short French word for smartness to describe it.

▼ ▼ ▼

All the different, delightful clothes to fly, drive, ride, swim, play tennis, sail, golf, shoot, ski, or skate in are exceptionally well represented in the Sports Apparel Room. Here, too, is shown a complete selection of those charming necessities, "spectator" frocks and ensembles. You are invited to visit this tremendously enlarged section at Field's.

MARSHALL FIELD
AND COMPANY
RETAIL • CHICAGO

Hospitable charm in an 18th Century Dining Room



Beauty and Comfort for every Interior

AN INTERIOR that reflects the personality and taste of the owner is always the result our decorating staff wishes to achieve. It is always a pleasure to submit estimates for the entire or partial furnishing of residences, apartments, single rooms, showrooms, hotels, clubrooms. Consultation does not obligate you in any way.

IF YOUR home needs a new chair, table, curtains or draperies to put it in tune with Spring and Summer, you'll find these things on the Fourth Floor. And on this floor, too, you'll discover those other accessories such as vases, candlesticks and the like that do so much for the livable charm of a room.

McCutcheon's

FIFTH AVENUE AT 49TH STREET TELEPHONE VOLUNTEER 1000

NEW YORK DEPT. 44

In the dining room shown above, arranged by our interior decorating staff, furniture of the 18th Century is used. This room shows the affinity between furniture created by Heppelwhite, Sheraton and Duncan Phyffe—furniture designers whose vogue is constantly increasing.

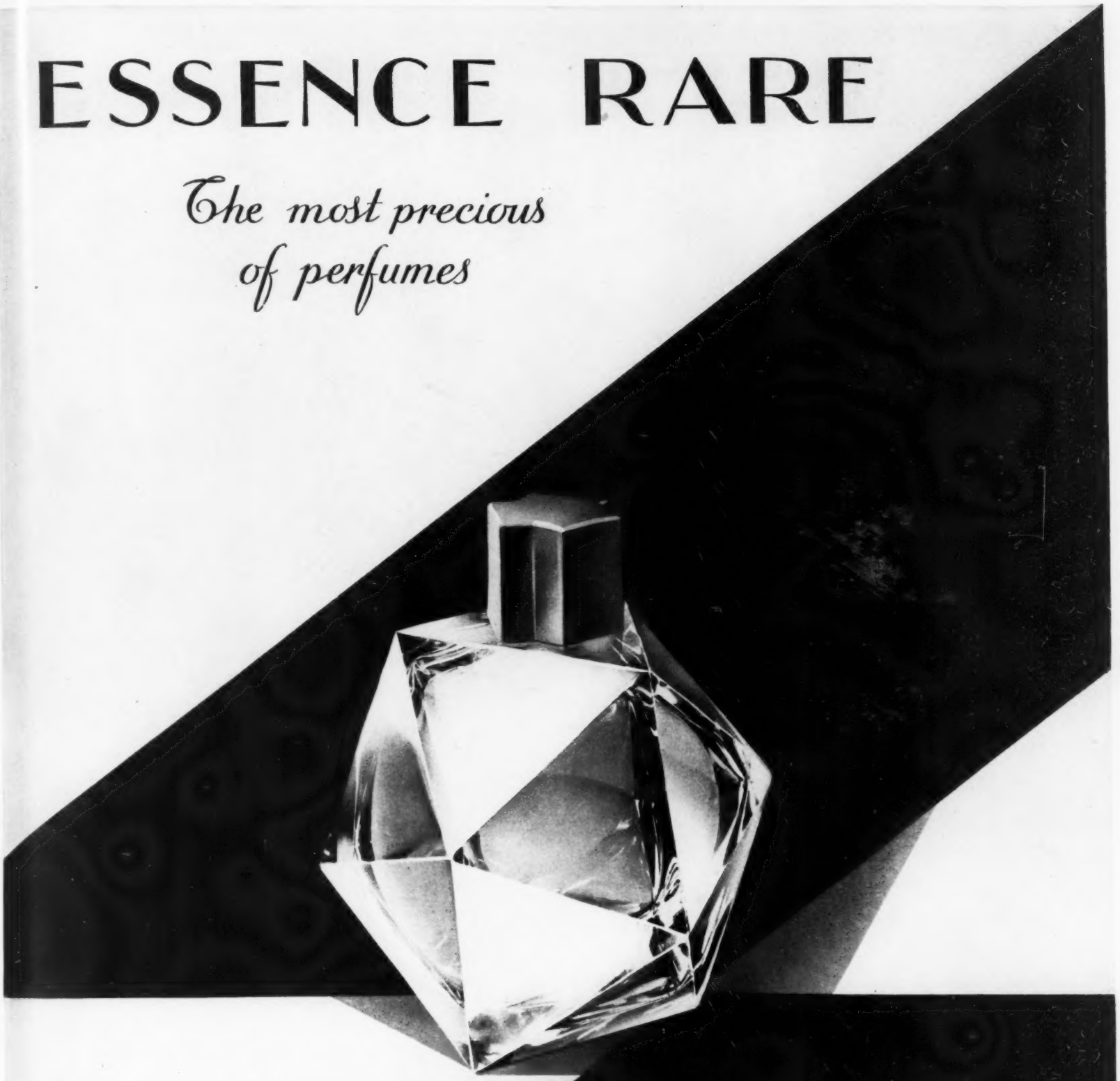
Walls in Adam green, glazed, carry out the spirit of the period, a Kurdistan Rug with a rare cream ground and draperies in flame grosgrain over imported net glass curtains provide welcome notes of contrast. The accessories, a Lowestoft punch bowl, decanters of Waterford glass and Sheffield Lyre candlesticks are in harmony with the furnishings.

An antique ivory satin damask cloth in a McCutcheon design serves as a lovely background for the rock crystal with green hocks and green and gold service plates.

Reg. U.S. Pat. Off.

ESSENCE RARE

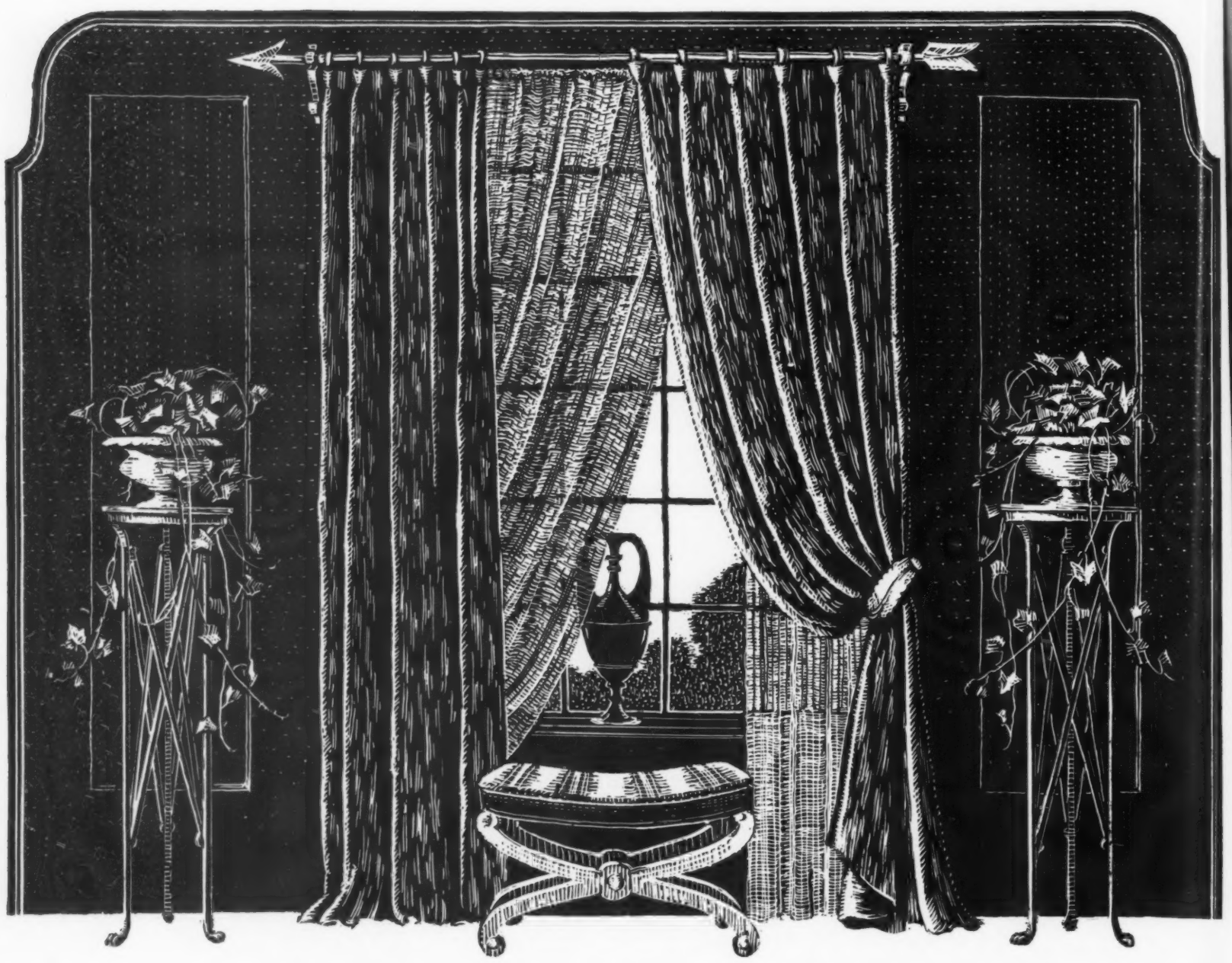
The most precious of perfumes



HOUBIGANT

PARIS

FROM TWENTY-FIVE TO ONE HUNDRED AND TWENTY-FIVE DOLLARS THE FLACON



As Fashionable as Paris itself . . . is this Charming Window Treatment

VICTOR BAKU for GLASS CURTAINS

•

VICTOR TWO-TONE JAIPUR for DRAPERIES

These new, modish, sheer Glass Curtains of VICTOR BAKU and Draperies of VICTOR TWO-TONE JAIPUR illustrate how marvelously the charm of the living room may be enhanced.

With these same two fabrics, both of which come in many fascinating colors, you can achieve an equally striking treatment for the windows in your own living room. Not only are VICTOR BAKU and VICTOR TWO-TONE JAIPUR the very essence of FASHION, but they offer exceptional opportunities for you to express INDIVIDUALITY that will be a compliment to you. Both fabrics are 50 inches wide, sun-fast and surprisingly inexpensive.

Stop in your favorite store and see these and other new, exclusive McLEAN creations. Or if you would like to have swatches, simply mail the coupon.

ANDREW McLEAN COMPANY

12 East 22nd Street, New York

Weavers to the American Public Since 1826

Andrew McLean Co., 12 E. 22nd St., New York

Send me, without charge, Swatches of VICTOR BAKU and VICTOR TWO-TONE JAIPUR

Name .....

Address .....

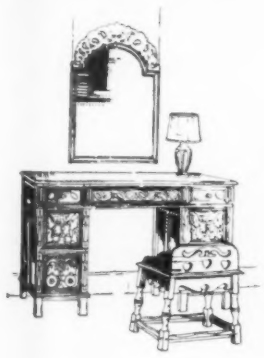
.....

Favorite Store .....

© 1930, Kittinger Company

Wall Paper . . . courtesy
M. H. Birge & Sons Co.

A New Bedroom Suite of Pilgrim Influence by Kittinger



ANOTHER inheritance from our Pilgrim ancestors is reflected in "The Standish".... newest of Kittinger bedroom groups.

Its inspiration is found in the famous Connecticut or "Sunflower" Chest now enshrined in the American wing of the Metropolitan Museum. Each of these impressive Kittinger pieces..... quaint and ruggedly expressive of Colonial romance .... shows the sunflower and tulip motifs interestingly carved in solid walnut.

There are many patterns in this suite planned for practical present-day needs.... including a "Standish" dressing table group that will delight any woman.... the single or full sized beds.... all in solid American Walnut or White Oak. The rich beauty of selected woods and carvings is enhanced by present-day lacquer finish.... softly high-lighted, antiqued and waxed as only Kittinger can fashion and finish.

"The Standish".... particularly well suited to bedrooms of Early American, Colonial or Early English architecture .... is but one of a large number of suites for bedroom and dining room. The Kittinger Line also embraces over six hundred occasional pieces and groups for living room, hall, breakfast room, library and the fine executive office. Such furniture cannot be measured by price comparison; yet Kittinger methods of production make it available at prices that are surprisingly low.

You will be well repaid with a visit to one of our larger showrooms for selections, or write for booklets showing representative pieces and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog. Address Kittinger Company, Dept. 102, North Elmwood Avenue, Buffalo, N. Y.

SHOWROOMS

Buffalo
At Factory, North Elmwood Ave.

New York City
205 East 42d St.

Chicago
433 East Erie St.

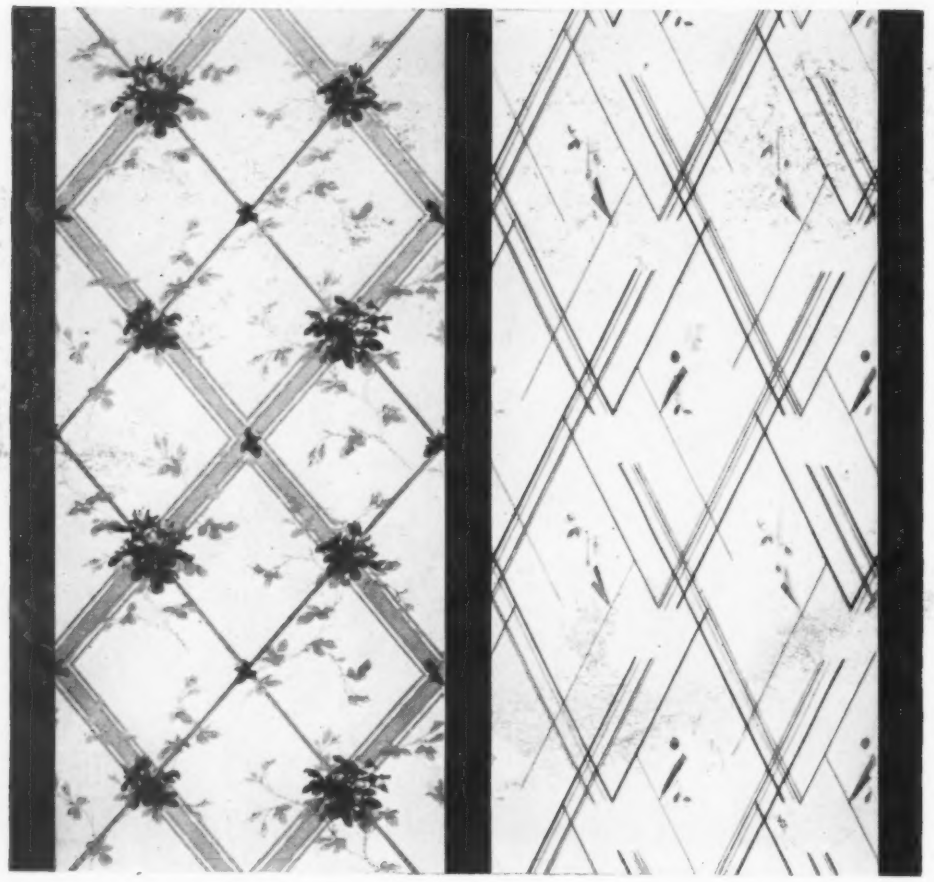
Los Angeles
At Factory, 1300 S. Goodrich Blvd.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
Distinctive Furniture

WALLPAPERS

OF YESTERDAY AND TOMORROW



Thomas Strahan's forty years of experience make possible an unlimited scope of design. Look for Strahan papers wherever fine wallpapers are shown.

No. 6858 (left) is an adaptation of an early French design . . . No. 6798 (right) is a very modern motif. Together, they perpetuate the charm of the old and the new.

HOW alike—yet how totally different—these two wallpaper designs! The one "diamond and the rose" adapted from the French of a hundred and fifty years ago . . . the other a sprightly "line and floral motif" created by a famous European artist in the mood of tomorrow! Yet both—by virtue of their crispness, their fresh, light simplicity—are equally adaptable to the gay insouciance of modern American living.

THOMAS STRAHAN COMPANY

Established 1886

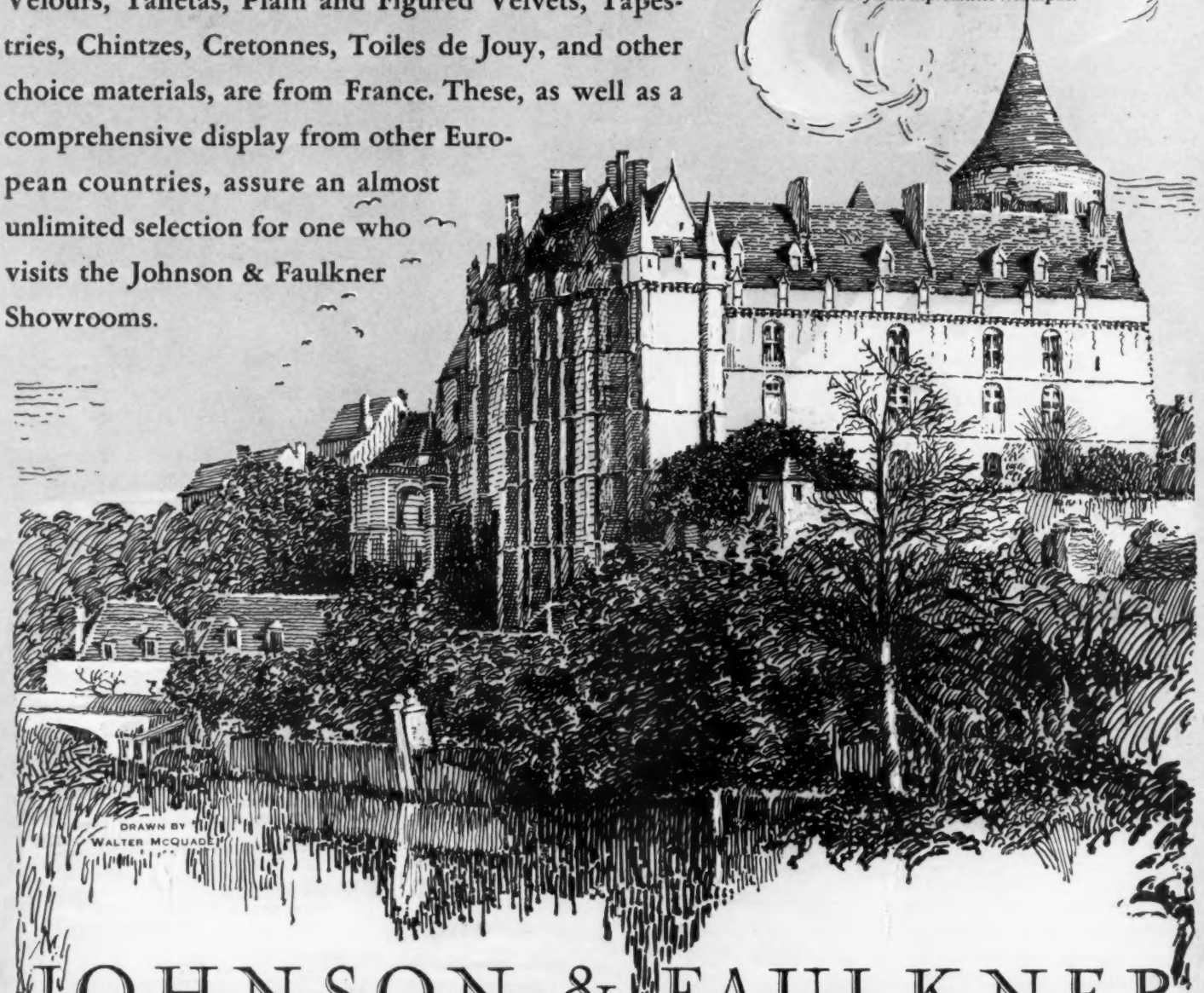
FACTORY, CHELSEA MASSACHUSETTS

NEW YORK SHOWROOM · 417 FIFTH AVENUE CHICAGO SHOWROOM · 6 NORTH MICHIGAN BLVD.

IMPORTED
UPHOLSTERY *and* DRAPERY FABRICS

THE French, far back in the Middle Ages and beyond, were famed for the beauty and artistry of their decorative fabrics—and this prestige has grown steadily to the present time. Many of Johnson & Faulkner's finest importations of Brocades, Damasks, Velours, Taffetas, Plain and Figured Velvets, Tapestries, Chintzes, Cretonnes, Toiles de Jouy, and other choice materials, are from France. These, as well as a comprehensive display from other European countries, assure an almost unlimited selection for one who visits the Johnson & Faulkner Showrooms.

Chateaudun was built for the most part in the 15th Century by the famous Jean, Count of Dunois, who valiantly defended Orleans until the siege was raised by Joan of Arc, and later achieved many military and diplomatic triumphs.



JOHNSON & FAULKNER

Established 1823 *Wholesale Only*

NORTH UNION SQUARE • NEW YORK

BOSTON 420 Boylston Street
PHILADELPHIA 1528 Walnut Street
CHICAGO 1512 Heyworth Building
PARIS 50 Faubourg Poissonniere
SAN FRANCISCO 442 Post Street
LOS ANGELES 816 South Figueroa Street

WALLPAPER

Come Back to a NEW HOUSE!

WOULDN'T you like to come back this autumn to a younger, gayer house? You needn't refurnish, just have your walls redecorated—give your beautiful old pieces a fresher, less conventional background—and the whole place will be redated.

Summer's the time to have it done — while you're away. Choose your wallpapers before you go—frankly modern papers —papers that cut a livable compromise between yesterday and tomorrow—or classic papers so lovely that even the rebels against tradition have to recognize their chic.

If you need assistance, write to the Consulting Decorators' Bureau, maintained by The Wallpaper Association. They don't charge for advice, but if you want actual samples, send fifty cents and you'll get a portfolio of 50 large sized actual wallpaper samples—the pick of the new season's stock—together with two booklets, "How to Modernize your Home" and "Which Wallpaper and Why." Ask to see the new papers (guaranteed against fading).

THE WALLPAPER ASSOCIATION OF UNITED STATES
10 East Fortieth Street New York City

GENERAL MOTORS

BODY by FISHER

FISHER designs, engineers, and builds motor car bodies of such surpassing beauty, comfort, durability and value as to win for Fisher Bodies almost universal preference. The superiorities of Body by Fisher include such important features as the Fisher Non-Glare Vision and Ventilating Windshield which affords all the advantages of clear vision, adequate ventilation and reduces annoying windshield reflection; the adjustable front seat and form fitting cushions which add so much to riding and driving comfort; the Fisher wood-and-steel construction which makes a motor car body so strong and so satisfactory; the clarity and beauty of the genuine plate glass; the Protectalok door handles; the convenience of the appointments; and many other advantages of equal significance. The final result is value so much greater as to be unmistakably plain to everyone. This Fisher Body value establishes a leadership in every price field for General Motors cars, which are the *only* cars that enjoy the advantages of Body by Fisher. Make certain of these Fisher Body attributes by selecting a General Motors car.

A New Achievement for the Home
Fantom—The Recessed Radiator

The new "American" **Fantom** Radiator has been characterized as "the recessed radiator with the retiring disposition."

As illustrated above, the **Fantom** becomes an integral part of your room. Recessed beneath the window, its simple, straight, unobtrusive lines merge into the interior as part of the architectural scheme. Nothing is sacrificed in heating, for its unshielded surface radiates heat—pure, stimulating, radiant heat like that from the sun—while the warmed air rises in a gentle flow through the grill work at the top, bringing warmth to every nook and corner of the room. The **Fantom** is a modern radiator of high efficiency and low visibility. It may be painted to match anything from a chair to a chintz.

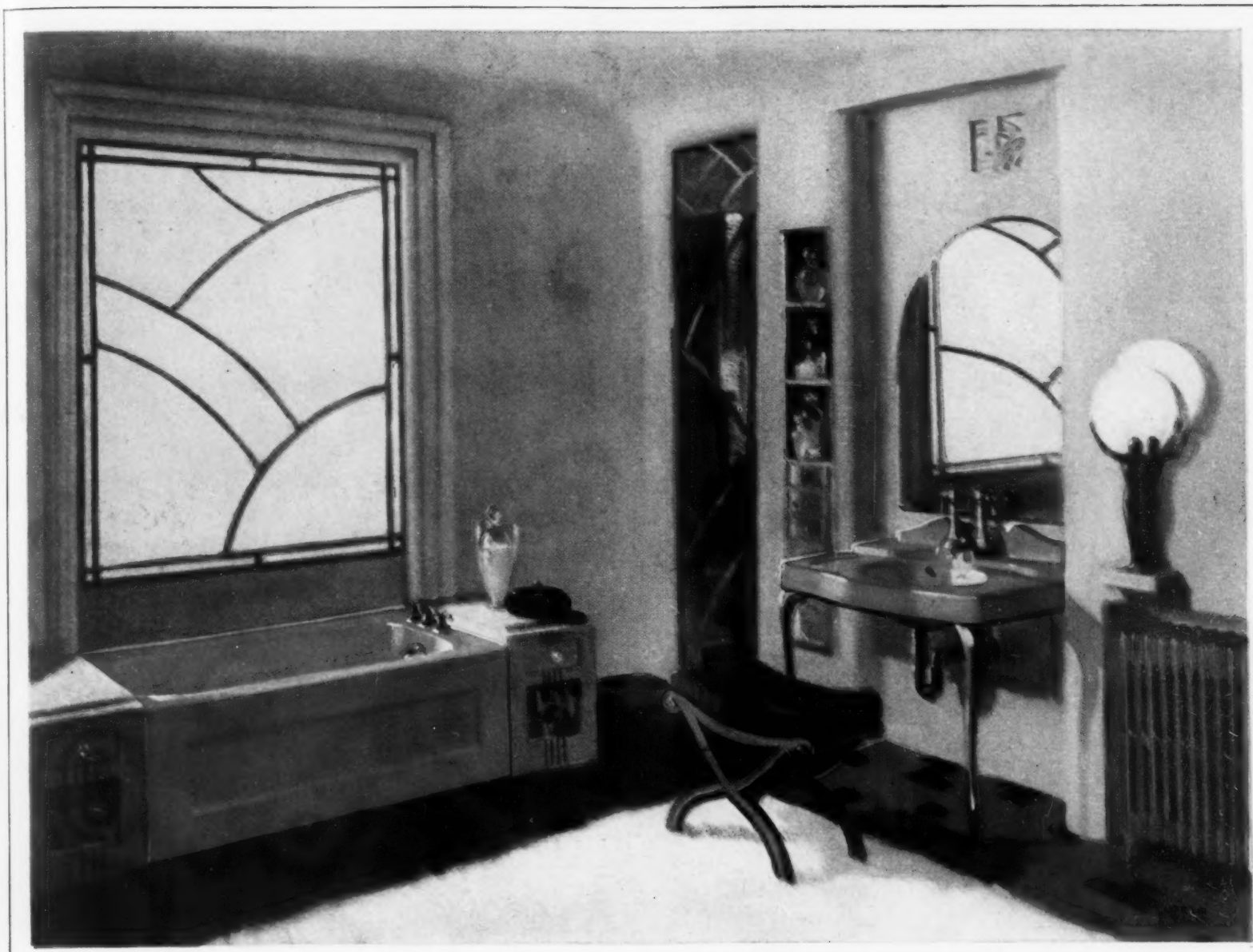
Here is new beauty and efficiency in heating, combined with the fidelity and reliability of an old servant.

Architects know and specify the **Fantom** for the most select new homes; but it can be installed in old homes as well . . . and paid for conveniently.

With an American Radiator Boiler in the basement —**Fantom** Radiators upstairs—your home is known to be equipped with the most modern and best that can be made; and you are assured of a lifetime of genial warmth with the utmost in economy . . . . a postcard will bring full particulars.

About Your
HOT WATER SUPPLY
The Hotcoil Heater gives constant hot water and operates with the utmost economy. Write for details.

AMERICAN RADIATOR COMPANY
40 WEST 40th STREET, NEW YORK
DIVISION OF
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



The period of the Chippendale bathtub is drawing to a close

There it is, the Chippendale bathtub, in many a fine old home. You can distinguish it by its claw and ball feet. And since it is distinguished by nothing else, there's no other one-word description for it.

Prize Chippendale models as you will, they have no place in that modern interior, the bathroom. The later models of the Master Potters and Enamelers of the Standard Sanitary Manufacturing Company are much to be preferred.

These potters and enamelers are creating the new ceramic and enameled furniture for the bathroom, the new American interior. Because they have an innate feeling for the material with which they work, the new "Standard" Lavatories and Baths are characterized by the beauty of simplicity and perfect proportion.

Not content with beauty of form, they have drawn upon the ceramic art of all the ages to produce colors of exquisite beauty for plumbing fixtures. All "Standard" designs are now available in Ming Green, T'ang Red, Clair de Lune Blue, St. Porchaire Brown, Rose du Barry, Ivoire de Medici, Orchid of Vincennes, Royal Copenhagen Blue and Ionian Black.

It isn't possible that there is a Chippendale bathtub in your bathroom, but perhaps the plumbing fixtures belong to the middle period of 1914 and should be replaced. In that case, if you will write for it, a copy of the interesting book, "Color and Style in Bathroom Furnishing and Decoration" will be mailed to you. Details of an easy financing plan will be sent upon request.

"Standard"
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.

106 SIXTH STREET, PITTSBURGH

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Eleven years elapsed between the painting of the two Pierce-Arrow portraits on this page.. both by the same artist, both the same scene, both portraying America's Finest Motor Car.

The Tyranny *of* Tradition

ONLY the stern mandate of very great pride .. and no lesser legislation on earth .. may command always the finest a man or an organization has to give. Such is the tradition which governs the creation of *America's finest motor car.*

No rules ever conceived could be more exacting than the set of ideals which freely operate in every phase of Pierce-Arrow manufacture.

There is in Pierce-Arrow precincts an always-burning fire of determination never to depart from a principle which puts *fineness eternally first.*

In every car of this patrician line is expressed a courage which scorns the accepted standards of excellence as commonplace, compared with Pierce-Arrow's own.

And there is ever present a pardonable disdain of any process less fine than the hand-craftsmanship which has always distinguished Pierce-Arrow motor cars.

It would be far easier to build Pierce-Arrows of average quality, and infinitely more profitable to produce them in greater numbers. But the tyranny of tradition forbids.

THE NEW PRICES

$2695 to $6250.. *at Buffalo*

(Custom-built Models up to $10,000)

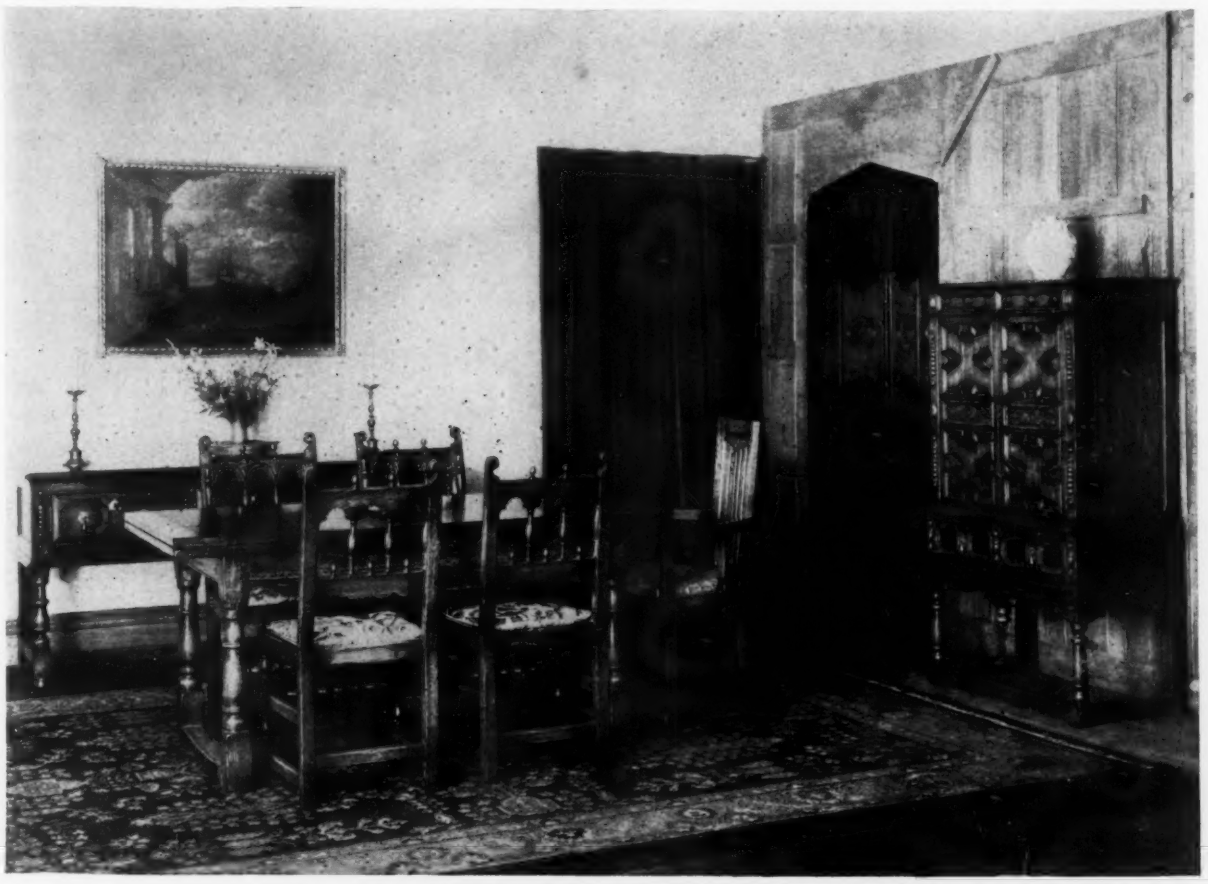
In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

THE PIERCE-ARROW MOTOR CAR COMPANY • BUFFALO, N.Y.

PIERCE-ARROW

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



17th CENTURY ENGLISH OAK FURNITURE, *by* KENSINGTON

The Delightfully Livable Quality of 17th Century English Oak Furniture—and its Appropriateness in the American Home

THE delightfully livable quality of 17th Century English oak furniture gives it a well-nigh universal appeal. No more practical piece was ever designed than the long, low dresser which meets adequately the requirements for both sideboard and side-table, while the draw-top refectory table is the perfect expression of convenience and hospitality.

Traditional interest gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. As the illustration indicates, plain wall surfaces and the simplest kind of decorative treatment set off as effectively as the richest panelling its delightfully picturesque character.

Kensington Furniture in the style is authentic in every detail of design and is made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work. Long years of service only increase its charm.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

A·D· 1780 150 years to A·D· 1930

There is a decidedly homelike charm in this group of Sheraton, Hepplewhite, and Duncan Phyfe pieces.

150 YEARS

of uninterrupted service devoted to the creation of Fine Furniture, under the continuous supervision of men trained from generation to generation by their predecessors (as shown in the "family tree"), is a record that probably cannot be duplicated in the history of the furniture industry in America. It is quite natural, therefore, that Shaw Furniture is sought by those who will accept only the highest quality of workmanship and artistic merit.

Shaw Furniture may be purchased only thru a Decorator or Dealer.

Seventeen years before the frigate "Constitution" was launched at Charlestown, Jacob Forster founded there what is now the oldest furniture manufactory in America. Following strictly the precepts of that master craftsman of Colonial Days—to make only furniture of the finest quality—his successors have carried on his work without intermission for a century and a half. The reader is cordially invited to inspect Shaw Furniture at the Showrooms or, if that is inconvenient, to send for a copy of the Shaw booklet "H".

SHAW FURNITURE COMPANY

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

ESTABLISHED 1780
Specialists in Furniture Made to Order

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street

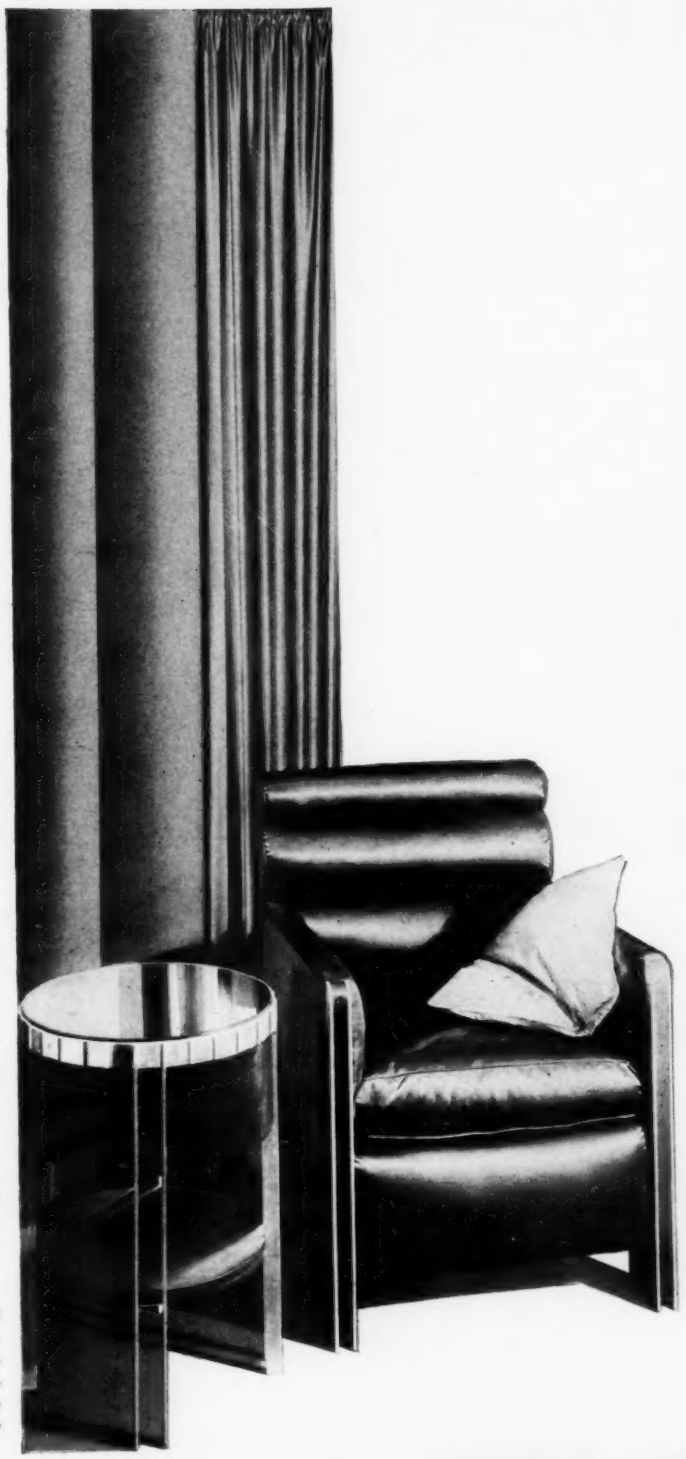
YOU NEVER DREAMED OF SUCH BEAUTY ON WALLS

Thibaut in their display rooms are showing a glorious new fabric for wall-covering. Imagine walls that glow with the lustrous sheen of satin—rich colors and designs harmonizing with the color scheme of furniture and draperies in the new ensemble idea. . . . beauty that is decidedly out of the ordinary.

PERMATEX, the perfect glazed fabric, is *washable and waterproof*—and sun-resisting, too! Let your decorator tell you of the charm PERMATEX will lend to your home.

For wall coverings, upholstery, draperies and pillows, this lovely adaptable fabric is unusually distinctive. Yet its beautiful surface is permanent—the lustrous sheen restored merely by wiping with a damp cloth.

No woman who loves beauty can resist PERMATEX. Examine it in your favorite department store.



Created and designed by Hans Flato

● PERMATEX for Wall Covering is exclusively displayed by Richard E. Thibaut, Inc., 24 West 40th Street, N. Y. C., New Haven, Conn., Newark, N. J., Buffalo, N.Y, Utica, N.Y., Brooklyn, N. Y., Boston, Mass.

● PERMATEX for Draperies and Upholstery is shown by H. B. Lehman-Connor Co., Inc., 58 West 40th Street, N. Y. C., Boston, Mass., Philadelphia, Pa., Chicago, Ill., Los Angeles, Cal.

PERMATEX

WATERPROOF

Glasses will upset—but it's no matter if your bridge table is covered with PERMATEX. No liquid likely to be in a tumbler can do the slightest harm to PERMATEX. Just wipe it off—and that ends it.

SUNRESISTING

It's not only rain and dew that your lawn furniture will face this summer. Will the elements dim the gay colors of the outdoor upholstery — or will you have PERMATEX on your lawn umbrellas, gliders, hammocks and cushions?

WASHABLE

What matter if the Young Man About The House draws cartoons on the living room walls with your lipstick? If your walls are covered with PERMATEX just wipe it off and forget it.

PERMATEX FABRICS COMPANY
Division of the Aspinook Company
11 West 42nd Street, N. Y. C.
Mills: Jewett City, Conn.

© 1930—Permatex Fabrics Co.

mrs john hays hammond, jr

in the magnificent hammond castle at gloucester, massachusetts, art treasures of the ages are combined with all the comforts of modern living . . .

● The romance of a fairy tale weaves itself through every room in the amazing residence which John Hays Hammond, Jr. has been three years constructing. Treasures from the ends of the earth are side by side with every modern comfort. In this French bedroom with its rare old murals are Simmons Beautyrest Mattresses—as Mrs. Hammond says, "the most comfortable things I ever slept on." Of the new Simmons Deepsleep Mattress at a popular price, she said, "I am so glad that so many people now can enjoy the comfort of this modern type of mattress."

● Simmons mattresses and springs are in two price ranges: the famous Beautyrest, with hundreds of tiny, resilient coils, $39.50; Ace Box Spring to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress, also with inner coils, $23.00; Beds, $10.00 to $60.00. Rocky Mountain Region and West slightly higher. Simmons Company. New York, Chicago, Atlanta, San Francisco.

beautyrests, the "most comfortable" of modern mattresses, were chosen for this french bedroom with its old murals and precious furnishings . .

Simmons

beds · springs · mattresses and BERKEY & GAY furniture

Copyright 1930, The Simmons Company

DYNAMIQUE CREATIONS

© J-H-J. CO., '30—REG. U. S. PATENT OFF.

MODERNISTS IN WOOD. ALSO CREATORS OF FINE PERIOD FURNITURE

MODERN SETTINGS FOR REAL PEOPLE

TIME: 1930.

PLACE: A room of Utter Comfort and pleasant symmetries . . . packed with color . . . in Any Smart Person's house or apartment.

Only by the simple dramatic use of DYNAMIQUE Furniture could you achieve such a room!

For character and charm as well as modernity pervades each piece of DYNAMIQUE. From the tawny gleam of exquisitely grained woods to the last little significant detail, you will find this most liveable and attractive furniture. Note the occasional tables of rare woods with black glass tops . . . the spacious, gracious comfort of the lounge . . . the practical qualities of the corner desk. These are a typical group of DYNAMIQUE pieces, beautifully crafted and beautifully designed.

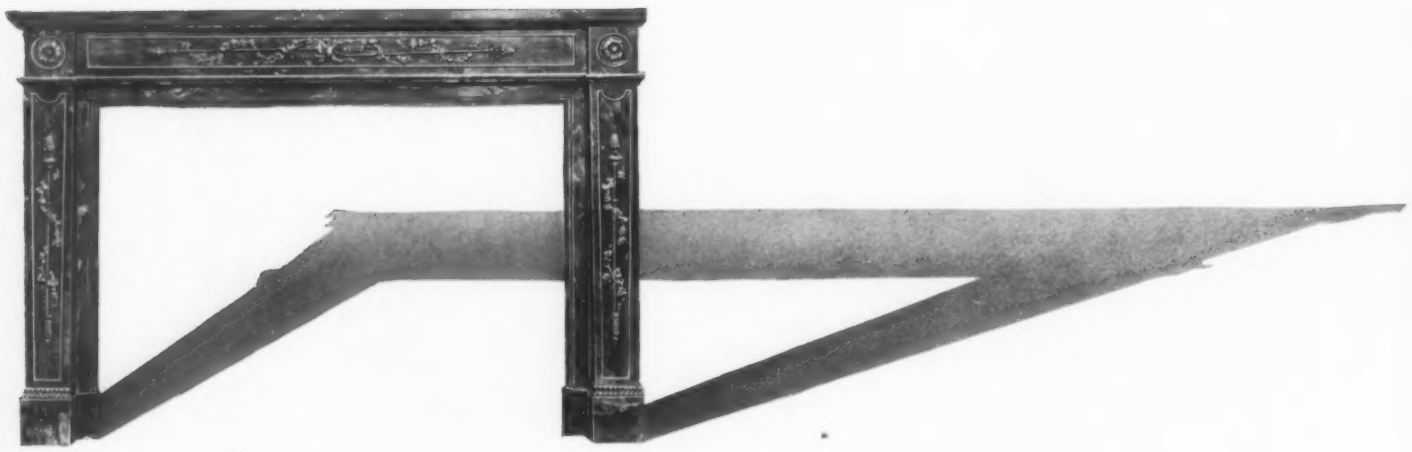
JOHNSON FURNITURE COMPANY
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICH.

THE ROMANCE OF FRANCE AND THE TRADITIONS OF ENGLAND

— *in these lovely old world Mantels for American Homes*

Realism and idealism apparently are conspiring together for beautifying the American home! Never has there been such a demand for really fine old mantels. This House is particularly aware of it because in so many of the homes now being built, or remodeled, architectural plans specify "a Jackson Antique Mantel".

Architects recognize our century-old experience in acquiring really worth-while treasures of the Old World. When you buy an Antique Mantel, you want to know beyond any question of doubt that it is not only genuine, but exactly as represented. An unblemished record of over one hundred years of service to America's socially prominent families is our most priceless possession.



Louis XVI Mantel of Sienna Marble with mounts of bronze gilt, $1000.

WM. H.

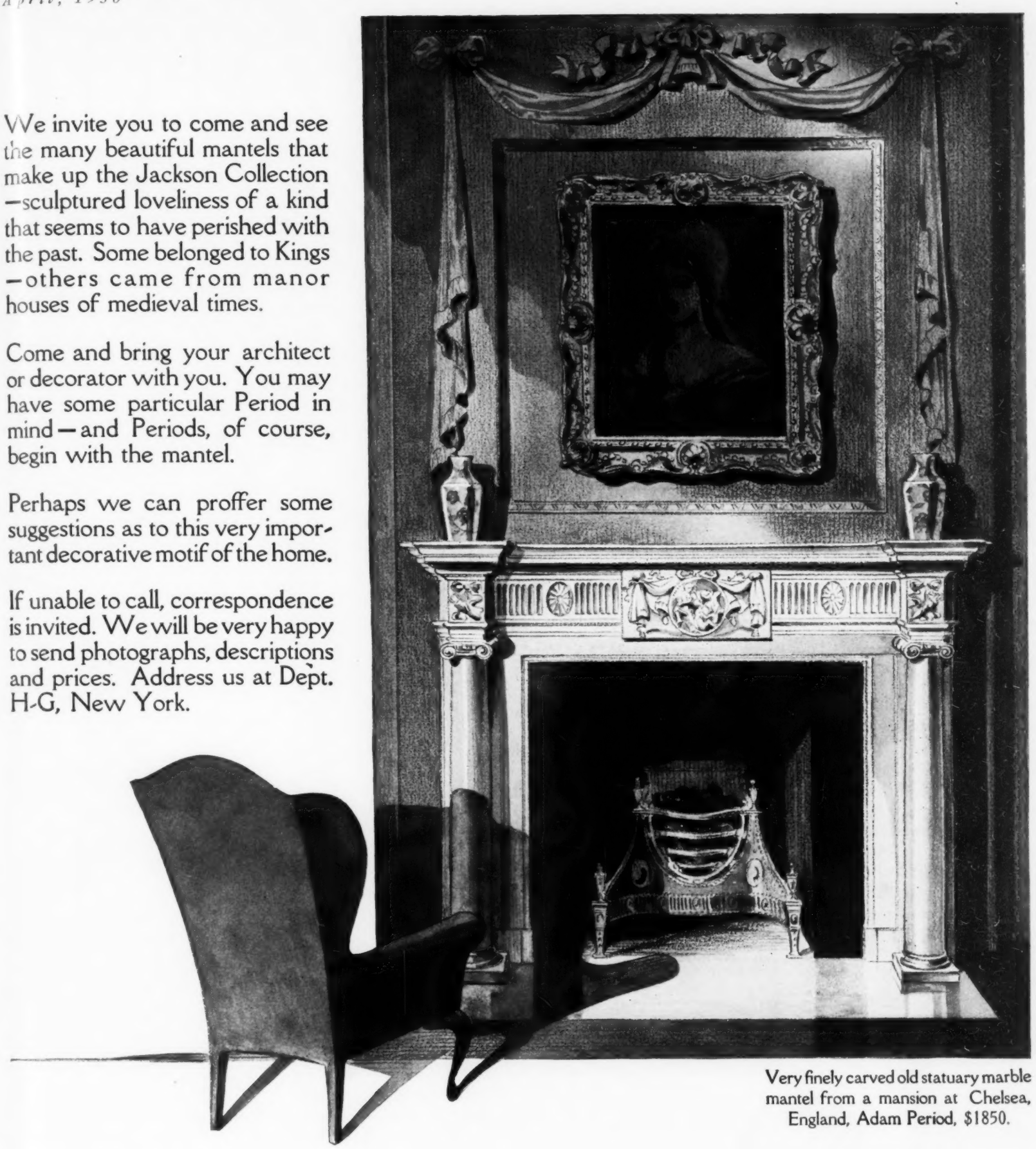
OVER A HUNDRED YEARS OF SERVICE TO THE

We invite you to come and see the many beautiful mantels that make up the Jackson Collection —sculptured loveliness of a kind that seems to have perished with the past. Some belonged to Kings —others came from manor houses of medieval times.

Come and bring your architect or decorator with you. You may have some particular Period in mind—and Periods, of course, begin with the mantel.

Perhaps we can proffer some suggestions as to this very important decorative motif of the home.

If unable to call, correspondence is invited. We will be very happy to send photographs, descriptions and prices. Address us at Dept. H-G, New York.



Very finely carved old statuary marble mantel from a mansion at Chelsea, England, Adam Period, $1850.

JACKSON COMPANY

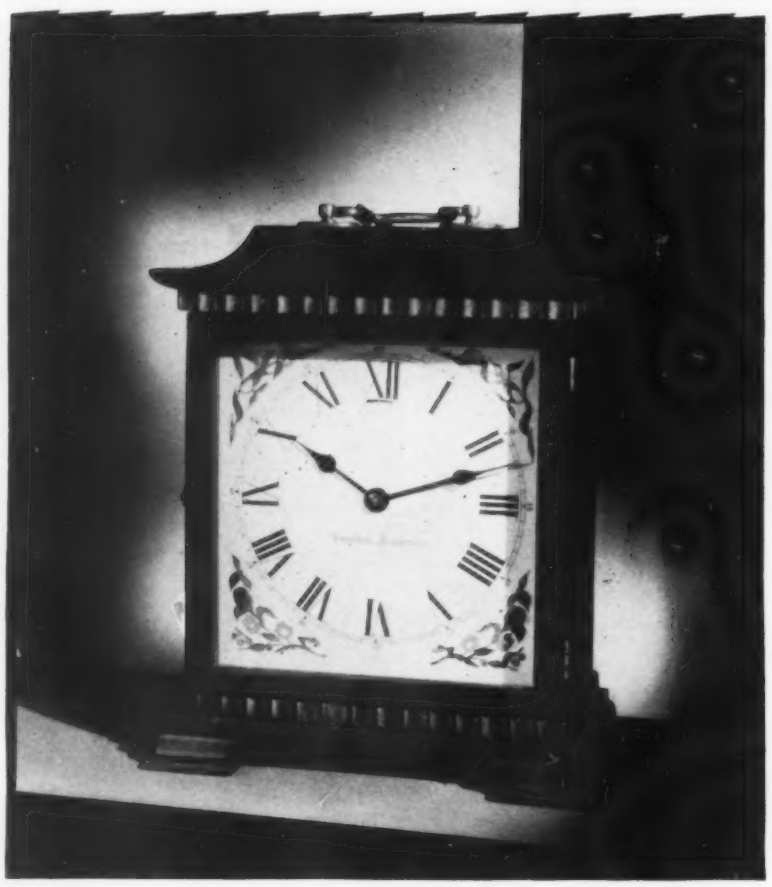
2 West 47th Street, New York

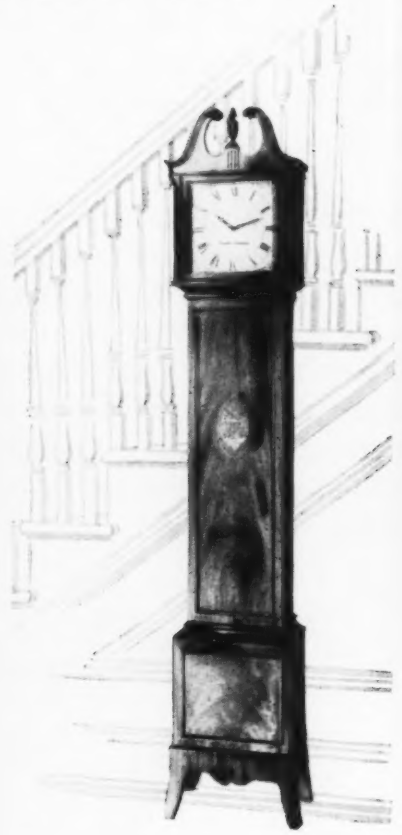
318 North Michigan Avenue, Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

Imagine!... it tells Hamilton Watch Time yet you never wind it!

KEPT WOUND BY ELECTRICITY





Above—*The* DOLLY MADISON—*a "Grandmother clock" reproduced from a famous original, even to the beautiful eagle inlay. 65½ in. high, 12⅝ in. wide, 7¾ in. deep. With a musical chime-like strike. $250.*

Left—*The* MIDDLESEX. *Early American in feeling and exquisitely proportioned. Mahogany with hand-painted dial. 11¼ in. high; 9¼ in. wide; 5⅞ in. deep. $75.*

WE SUSPECT that your eyes were so busy saying, "Lovely, lovely!" when you saw these Hamilton-Sangamo electric clocks that you missed two rather important points.

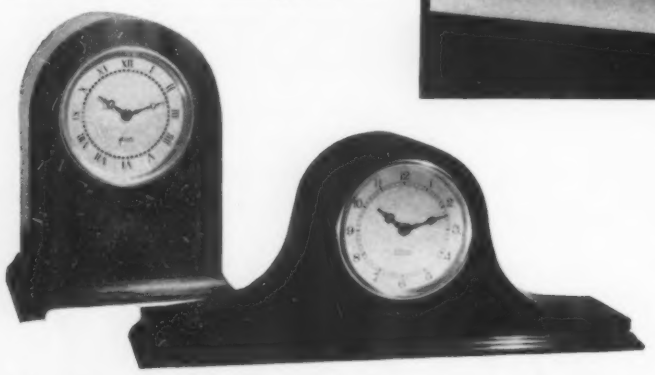
First, the makers of the Hamilton Watch now offer *a clock* that tells Hamilton Watch time... the same uncannily accurate time that guides our country's fastest trains. More, they use electricity to keep it fully wound *all* the time.

You never need wind it. Or level it. Or wheedle it into correct time. Storms, blown fuses, or freakish current irregularities simply do not affect the Hamilton-Sangamo. It actually tells railroad-accurate time for hours *even with the current off!*

No American manufacturer has a greater wealth of experience and craftsmanship in building railroad-accurate watches than Hamilton. No other timepiece can bring the Hamilton standard of railroad-accurate time to your home.

Won't you let any fine jeweler show you his variety of lovely models—if not today—very soon? (Or when you're in New York, drop into our showroom in the Chanin Building on East 42nd Street.) We believe you'll find one unusually well suited to that living room, that entrance hall, that sun porch, or that bedroom of yours.

And do let us send you "Telling Time"—a beautifully illustrated little book, showing 45 new Hamilton-Sangamo models, many of them in full color. Address Hamilton-Sangamo Corporation, 105 Race Ave., Lancaster, Pa., or our Canadian Distributors, Sangamo Electric Company of Canada, Ltd., Toronto. Write today.



Left—*The* RISDON—*a charming little clock for desk or mantel, fashioned of mahogany or walnut. Non-strike movement with 7-jewel escapement. 8 in. high; 5¾ in. wide. $25.*

Right—*The* SAVERY—*designed with a touch of artistry, in fine mahogany or walnut. 6 in. high; 14½ in. wide. Non-strike movement, 7-jewel escapement. $25.*

HAMILTON

SANGAMO

The electrically wound **CLOCK** *of Railroad Accuracy*

BUICK

The choice of many of America's finest families

The superb 132-inch Buick models

An ever-increasing number of men and women who formerly purchased more expensive cars now are turning to the 132-inch Buick models.

The trend to these de luxe Buicks with Body by Fisher is apparent in every section of the country. Many of America's finest families are making Buick their choice and many own from two to five Buick models.

Naturally, Buick value is one reason. But these discriminating buyers are not influenced nearly so much by Buick prices as by the conviction that Buick provides beauty, performance and comfort fully on a par with costly cars.

The seven de luxe Buick models—a Limousine Sedan, two Coupes, a Phaeton, two Sedans and a Sport Roadster—are, from every standpoint, ultra-luxurious cars.

Inspect these body types at the nearest Buick showroom. You will readily understand why more than twice as many people purchase Buicks as any other fine car, when you see how much more Buick offers in value and in real motoring satisfaction.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

Division of General Motors Corporation

Canadian Factories
McLaughlin-Buick, Oshawa, Ont.

Builders of
Buick and Marquette Motor Cars

In addition, Buick offers eight other modish body types, as well as six handsome Marquette models—a wide range of selection whether you desire master car, family car or sport car for son or daughter.

Buick

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

Pine fashioned the beautiful colonial cottage at North Oxford, Massachusetts, where Clara Barton, founder of the American Red Cross, was born in 1821 and pine is again proving its enduring charm in modern cottages similar to the one illustrated here at Kingsport, Tennessee. Clinton MacKenzie, Architect.

"PINE HOMES AND PINE INTERIORS"

Just issued. An authentic account of the use of Pine in American homes. Introduction by Joseph Everett Chandler, eminent architect and authority on Early American homes. Exclusive photographs of choice pine rooms, entrances, hallways, staircases, book nooks, corner cupboards. Invaluable to those who are planning to build or modernize. Send One Dollar for this beautifully printed book to: Shevlin, Carpenter & Clarke Company, 904 First National-Soo Line Building, Minneapolis, Minnesota.

DOES YOUR HOME REPRESENT YOU

The priceless privilege of inviting your friends to your own home is matched only by the knowledge that your home adequately represents you. In social standing, community prestige, even in your business—your home moulds public opinion as to what you are.

For many Americans tired of temporary living, a white cottage with green blinds similar to the one illustrated, is answering the need for a substantial home at a reasonable investment. From its Colonial doorway to its shuttered windows this pine cottage is dignified, well proportioned, beautiful. The use of Shevlin Narrow Bevel Siding will help you to build this cottage quite reasonably.

Shevlin Pine is genuine. It is not a substitute for anything. Here is a point to remember when you choose the material for your home. Pine is the traditional building material for American dwellings. In order to build within your means you need not accept a cheap, flimsy substitute. There is plenty of Shevlin Pine available.

Your dealer can easily obtain Shevlin grade-marked and trade-marked pine from the nearest office: Chicago: 1866—208 South La Salle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Toronto, Ontario: 606 Royal Bank Building.

Shevlin, Carpenter & Clarke Company
904 First National-Soo Line Building
Minneapolis :: :: Minnesota

SHEVLIN PINE

That place called "HOME"

A HUNDRED YEARS AGO, John Howard Payne wrote "Home, Sweet Home." His song is immortal . . . who does not long to call his own some piece of the earth and a shelter built upon it?

There never has been a better time to realize your dream. Many sound finance plans make it easy for everyone to buy or build. Money rates are low.

There never has been a better time to assure that your new home will be comfortable and healthy. Heating has reached a new high standard in Capitol Boilers—the Red Top, the Red Cap, and for small homes, the Red Head.

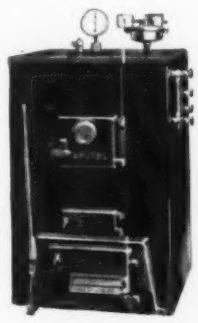
Far more than a promise of adequate and thrifty warmth lies beneath the glistening red and blue of their handsome, rock-wool insulated jackets. These fine heat makers are sold with an iron-bound guarantee of results, whether coal, coke, oil, or gas is used for fuel.

In buying or renting, Capitol Guaranteed Heating is your assurance of a home built to serve and satisfy. When building, your architect and responsible heating contractors can prove that there is no wiser choice. Write now for the illustrated free booklet on house heating, *A Modern House Warming.*

The kitchen in the home of John Howard Payne

UNITED STATES RADIATOR CORPORATION
DETROIT, MICHIGAN
8 Factories and 35 Assembling Plants Serve the Country
For 40 years builders of dependable heating equipment

THE PACIFIC STEEL BOILER CORPORATION
Division of the United States Radiator Corporation, builds welded steel heating boilers for buildings of all sizes from bungalows to skyscrapers.



The Capitol Red Head
To small homes this handsome heat-maker, with rock wool insulation, brings the advantages of radiator heat for little if any more than the cost of your second choice in heating equipment.

The Capitol Red Top
This is, we believe, the finest square boiler yet achieved. Rock wool insulation. Staunch jacket in baked enamel. Vitreous enamel doors.

© 1930, U. S. R. Corp.

The Capitol Red Cap
Embodies every improvement known in round boilers. A thick blanket of rock wool, the finest insulation obtainable, suggests its quality in every particular. For medium sized residences.

Guaranteed Heating WITH

Capitol Boilers

AND RADIATORS

The Owner of this House forgot about RUST

EXPERIENCE has taught many home owners that gutters and rain-pipes of rustable metal are not economical.

In fact, the use of rustable sheet metal, anywhere on a house, is always expensive because its replacement is inevitable. When rustable metal is used for roof valleys and flashings, serious leaks often occur, damaging walls and ceilings. Then shingles must be removed and relaid. New shingles must sometimes be bought. Copper always costs less in the end.

Make sure that the house *you* build or buy will be free from costly rust. Insist on gutters, rain-pipes, valleys and flashings of Anaconda sheet copper . . . they cannot rust and leak.

For your protection, every sheet of Anaconda copper is trade-marked. Your sheet metal contractor may obtain gutters and rain-pipes bearing the Anaconda trade-mark and the words "Standard 16 oz." from leading fabricators.

A single organization of more than a century's experience is responsible for every step in the production of Anaconda metals...uniform, high-quality results.

A roof's ability to protect depends considerably on the durability of its flashings and valleys. Seven years is the average service life of rustable metals. Anaconda Copper cannot rust and lasts indefinitely.

The use of durable copper nails for attaching the roofing material is important. With rust-weakened nails the shingles become loose ...as a result the roof leaks. Copper nails prevent this, for copper can't rust.

The gutters and rain-pipes have rusted out. This could not have happened if Anaconda Copper had been used.

Send 25 cents for this valuable book: "The Home Owner's Fact Book," by Roger Whitman, not only tells you how to rust-proof your house, but it deals with important facts concerning planning, financing and maintenance cost. Address: The American Brass Company, General Offices, Waterbury, Conn.

SHEET METAL WORK OF

ANACONDA COPPER

CAN'T RUST ANACONDA SAVES MONEY

"Will you build them into your home—or out?"

Sturdy Permanent Walls

that shield you from colds and ills . . . that safeguard health

FAR-SEEING home owners prefer Celotex insulation because it does *more* than insulate . . . it builds stronger, sturdier houses . . . makes them permanent.

When used as sheathing on outside walls, Celotex adds bracing strength . . . provides tighter surfaces for stopping cold winds, for decreasing infiltration.

And for inside walls and ceilings, there is Celotex Lath . . . a plaster-base that is designed to reinforce against cracks and eliminate lath marks . . . that gives finer, smoother plastered surfaces.

Besides being used as sheathing and plaster-base, Celotex is just the material for insulating roofs in old houses; for lining basements, attics and garages; for making comfortable extra rooms out of waste spaces.

Think how Celotex increases home comfort all year 'round by shutting out unkind weather . . . how it saves fuel bills by retarding heat leakage through walls and ceilings . . . how it protects health by keeping rooms free from dampness, chills and draughts!

Ask your contractor, builder or architect for further information on Celotex — and write us for our interesting new booklet, "Celotex Cane Fibre Insulation."

THE CELOTEX COMPANY
919 N. Michigan Ave., Chicago, Ill.

In Canada: Alexander Murray & Co., Ltd., Montreal. Member of the Home Modernizing Bureau of the National Building Industries, Inc. *Sales distributors throughout the world. Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath.*

Celotex Standard Building Board is 4 feet wide, 7 to 12 feet long, 7/16 and 7/8 inch thick. Celotex Lath is 18 inches wide, 48 inches long, 7/16 and 7/8 inch thick.

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company, Chicago, Ill.

CELOTEX
BRAND
INSULATING CANE BOARD

When you buy a new house, look for the Celotex sign. It is your assurance of greater home comfort

ZENITHERM

For Walls and Floors

What is this vogue in

Zenitherm flooring in the Southampton home of Mr. and Mrs. John W. Kiser.

Elsie Sloan Farley, New York, Interior Decorator.

Zenitherm's twenty-one color tones range from the most subdued to the most vivid. For the Zenitherm Flooring in Mrs. Kiser's game room, Mrs. Farley selected a Tangerine shade with a rich Dark Brown border. Zenitherm's colorings harmonize with any decorative scheme.

ZENITHERM

General Offices: KEARNY, N. J.

◆ PHILADELPHIA ◆ CHICAGO ◆ BOSTON

smart, new floors?

IT IS ZENITHERM—a fabricated material that looks like marble, wears like marble, yet is pleasantly resilient under foot, "warm" to the touch.

Zenitherm is a flooring that harmonizes perfectly with present day expressions of beauty in the home—and beyond the home, for Zenitherm is also being used for interior and exterior embellishment of prominent hotels, clubs, banks, and public buildings.

Zenitherm's colorings, are soft, vivid or contrasting, as the decorative ensemble may demand. It expresses individuality. The *floor* is, after all, *the foundation* for all good interiors!

Zenitherm is as correct for Old World Periods as for Modern Motifs. Indeed, its adaptability is one of its greatest charms. In squares or oblongs it is as conventional as the Period for which it is chosen. Or, if you prefer, Zenitherm may be put down in interesting irregular effects with all the abandon of the most charming of modernistic treatments.

Is it hard to install? Not at all. Any carpenter can lay it. Zenitherm is sawed, nailed and worked like wood!

Another point! Soap and water keep it spotlessly clean.

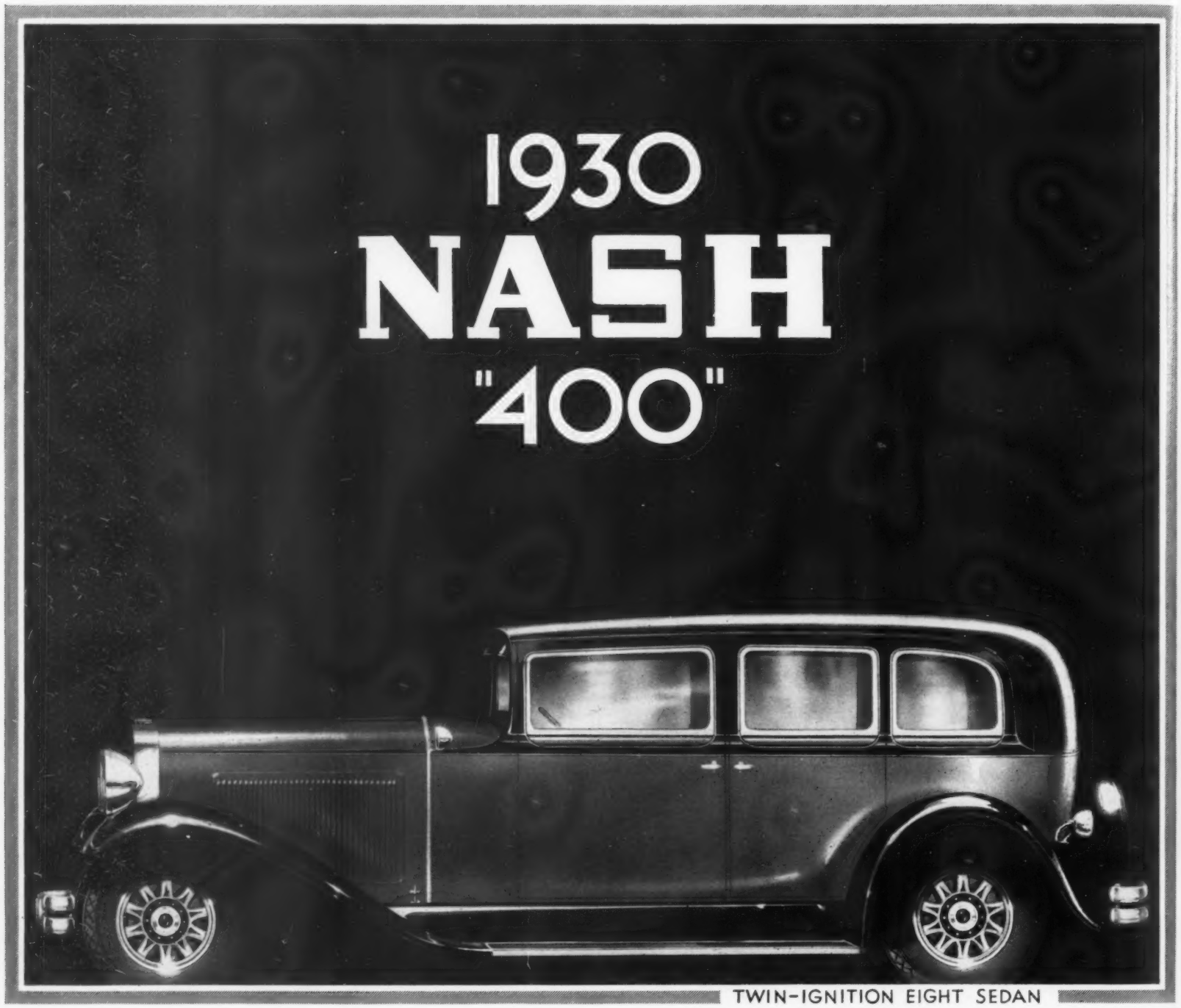
Your architect or decorator can tell you about Zenitherm. Or perhaps you would rather write us direct. We shall be happy to send complete information.

Zenitherm, a fabricated material for walls and floors, "looks like marble but is sawed, nailed, and worked like wood." It is fire resistant, weather proof, highly resilient. Your architect has complete details in Sweet's Architectural Catalogue.

C O M P A N Y, Inc.

110 East 42nd Street, New York, N.Y.

◆ SAN FRANCISCO ◆ DETROIT ◆



TWIN-IGNITION EIGHT SEDAN

DEMAND "SUPERIOR PERFORMANCE"

WHEN you are ready for your new car, Nash is ready to show you the best that money can buy. Nash engineering has created three new cars which demonstrate their superiority in a single ride. The new Twin-Ignition Straight-Eight motor, with its 9-bearing, integrally counterweighted, hollow-crankpin crankshaft, aluminum pistons and connecting rods, is so superior to other straight-eight and V-eight motors you will recognize it instantly. Likewise, the Twin-Ignition Six motor surpasses anything in its particular field. And the Single Six, high compression, 7-bearing motor is far superior to any other motor in the low priced field. ¶ Each of these cars—even the very moderately priced Single Six—has centralized chassis lubrication, built-in, automatic radiator shutters and the world's easiest steering. ¶ The Twin-Ignition Eight and Six introduce lifetime-lubricated springs with steel spring covers. And the Twin-Ignition Eight has Duplate non-shatterable plate glass in every door, window and windshield—priceless protection *at no extra cost!* ¶ Any Nash dealer can show you still more reasons why there is more value and superior performance in a Nash "400." Any model you select may be purchased on the convenient Nash monthly payment plan.

(1697)

TWIN-IGNITION EIGHT • TWIN-IGNITION SIX • SINGLE SIX

Ostrich skin . . no other leather is so difficult to work. . . few other leathers are so beautiful

ONE of the most striking aspects of the modern mode is the increasing vogue of ostrich skin. . . . C. F. Rumpp & Sons, Inc., enjoy the distinction of having been the first to adapt this luxurious leather to practical use. Today one sees an ample affirmation of its influence when a smart bag is clasped against a supple black kasha suit . . . when cigarettes are proffered from a monogrammed case . . . when a bill is removed from a soft, tawny folder.

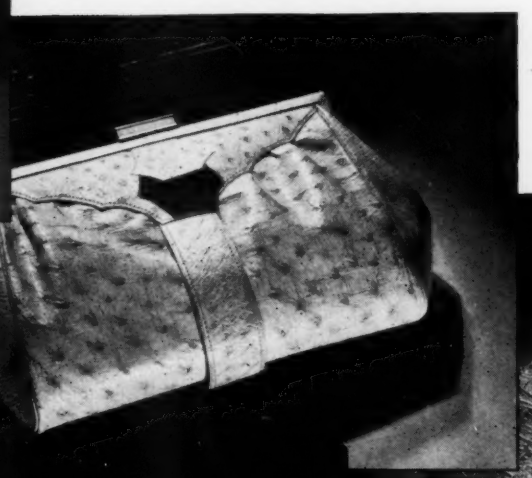
It is perhaps not generally known that articles of ostrich skin are most difficult to manufacture. Only men with years of experience can be entrusted with this slow and tedious work . . . only those few who have a thorough understanding of this delicate, yet stubborn, material. In the very nature of things, ostrich skin is frankly expensive.

But to people of taste and judgment, quality and not cost must be the ruling consideration. And to such people, the presence of the tiny golden keystone R on every article of ostrich skin governs their careful selection. That imprint is placed upon each piece of fine leather manufactured by C. F. Rumpp & Sons, Inc.

It was the insistent wish of the founder, eighty years ago, that later development of the business should be based upon foundations of uncompromising quality, of fair and honest dealing, of straightforward relationship between this establishment and its customers. . . . And today, members of the family actively maintain that gracious tradition.

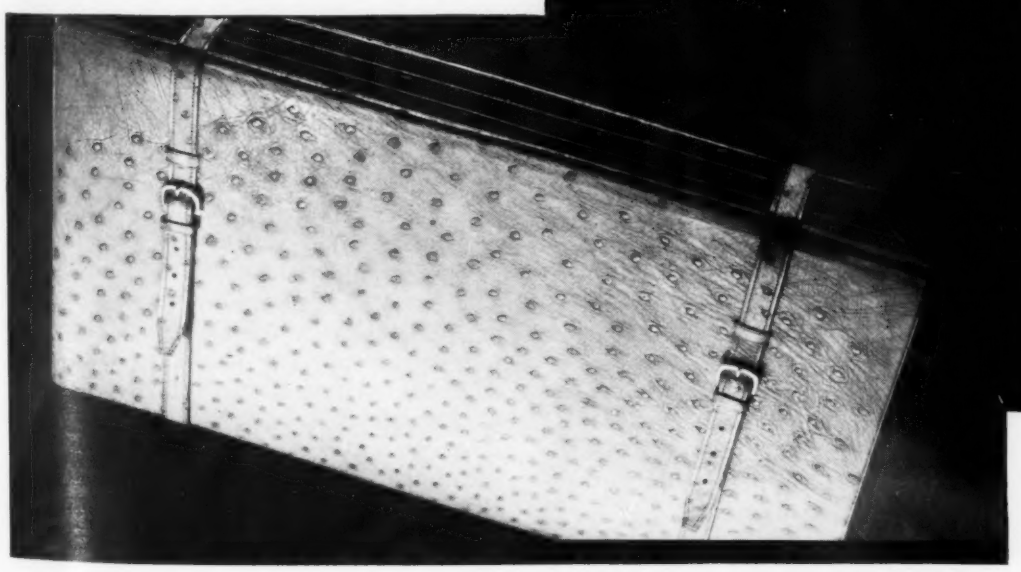
C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.

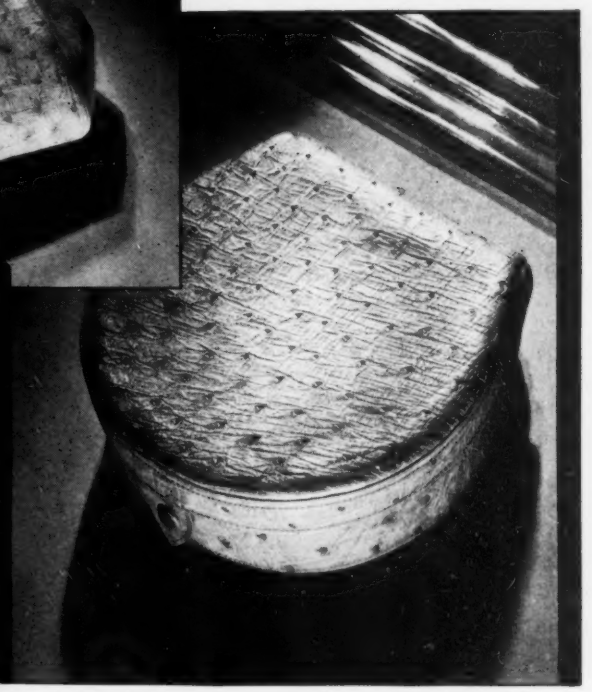
A billfold for the new currency, a cigarette case, and a cigarette lighter, all in ostrich, gold mounted. They may also be had in black seal, pigskin, and other leathers, in varying sizes.



A smart bag, in ostrich, lined with calfskin, which includes a divided change compartment and a mirror.

A man's shirt case, in ostrich, lined with moire silk. The case, which accommodates six shirts, is available in goatskin, and in pigskin.





A man's collar box, in ostrich, lined with moire silk. The clamp, though firm, may be easily and quickly released. The box comes also in pigskin, and in goatskin.

C. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK

ESTABLISHED 1850

By Invitation Member

the successful bridge party is shadowless

OLD

Some seated directly beneath glaring rays...others in eye-straining shadows! Little wonder that bridge parties lighted by old-fashioned methods invariably are marked by headaches, misplayed hands and an atmosphere of general uneasiness.

NEW

By flooding the entire room with shadowless light, Luminator makes it possible to play cards hour after hour without visual fatigue. It clearly illuminates every hand, thus promoting better bridge and adding to the pleasure of all.

Left: Model SPL-109. Concealed-type Luminator in antique English brass finish with laced parchment shade, $65.00. *Center:* Model SPL-102. Standard Luminator in Green, Black or Ivory finish, $17.95. Model SPL-104. Standard Luminator in antique English brass finish, $28.50. *Right:* Model SPL-115. Concealed-type Luminator in polished English brass finish. Shade has gold applique design on rose or green background with upper portion in tan. $52.50. *Prices include bulb and delivery charges. Slightly higher in distant states.*

The successful bridge hostess doesn't subject the eyes of her guests alternately to harsh direct rays and dark shadows. Instead, she fills the entire room with soft, shadowless light by means of Luminator . . . the first portable light of its kind.

Luminator throws its rays against the ceiling, which gently reflects them to every corner of the room and causes it actually to *glow* with a mellow, beautifying light. A single Luminator, under test, provided light sufficient for six tables of bridge, every player being able to read his or her hand with ease.

Eye irritation is impossible with Luminator because it makes it unnecessary to read, write or play cards under sharp direct rays. One doesn't have to move it about like a bridge lamp, as it diffuses ample light to every part of rooms as large as twenty by thirty feet.

We guarantee Luminator to satisfy you completely or the purchase price will be promptly refunded. Write for Catalog B, which pictures other Luminator floor and table models of smart design and fine workmanship. LUMINATOR, INC. (Albert L. Arenberg, President), 851 West Washington Boulevard, Chicago. New York Branch: 11 West 42nd Street. In Europe: Luminator Licht, G. M. B. H., Linkstrasse 1, Berlin, W. 8, Germany.

LUMINATOR

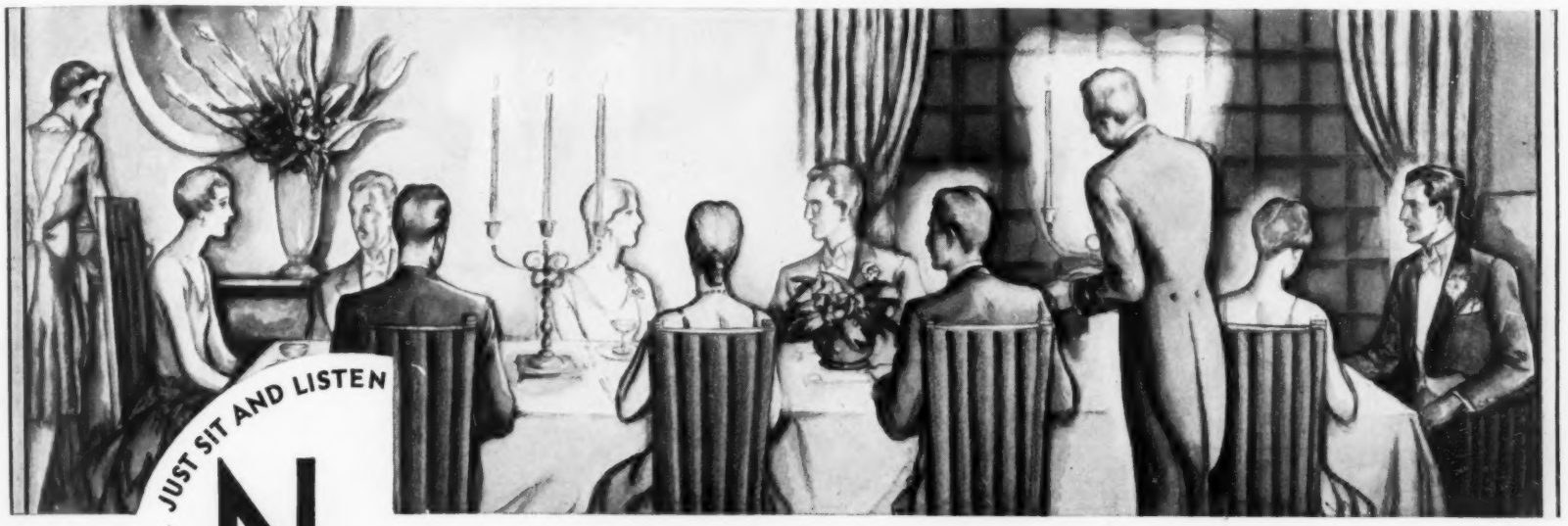
Protected by patent and patents pending. Trade mark registered

BEAUTIFIES—ELIMINATES EYE STRAIN

If Luminators are not carried by your interior decorator or gift shop, order direct from us

THE CLEVER HOSTESS PLANS... a Background of Well Chosen Music for the Pleasure of her Dinner Guests . . .

Crystal and silver sparkling beneath tall, stately tapers . . . the sheen of snow white linen . . . evening dress . . . and as a background for the hum of conversation the lightest strains of modern music. ' ' ' Demi-tasse and cigarettes . . . and as the banter of the dinner table wanes, a lovely concert, perhaps a symphony by Brahms. ' ' ' Bridge next has its hour . . . a low accompaniment of tuneful melody. ' ' ' Then dancing . . . to the syncopations of a popular "jazz band." ' ' ' The delighted guests depart . . . a vigorous march maintains the note of animation to the very end! ' ' ' The clever hostess has used music as a social grace and thereby won both admiration and renown.



NOW...PLAY CONTINUOUS PROGRAMS *of Your own* RECORDS

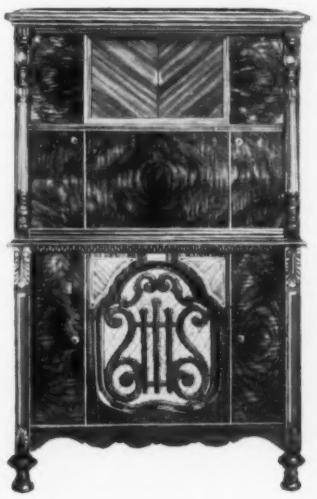
At the single touch of a button . . . without further attention . . . the Capehart AMPERION *will electrically reproduce a complete evening of music—of your own choosing.*

• • •

ENTERTAIN with music! The Amperion by Capehart brings a new wonder in music to your drawing room: an almost human mechanism that turns and changes records like unseen hands, enabling you to hear complete programs of your own selected records without attention on your part and without interruption. This fine instrument plays records on BOTH sides; or if your mood prefers, a radio hour to bring in the best that's on the air.

Perfect in tone, beautiful in modern cabinet design, The Capehart Amperion is a revelation of a dream come true . . . of the day when you could hear the *kind* of music suited to your fancy . . . *when* you want to hear it . . . for as *long* as you care to listen.

Music dealers will gladly demonstrate The Capehart Amperion and play a complete opera, or a symphony, or a program of modern jazz; and then tune in your favorite radio station if it suits your pleasure.



The Capehart Amperion

plays for hours . . . Changing and Turning Records Automatically and without attention.

RADIO in Combination if you wish

Capehart
AMPERION

THE CAPEHART CORPORATION, FT. WAYNE, IND.

ANSWERING YOUR UPPERMOST QUESTIONS ABOUT FLOORS

Are you puzzled about how to care for linoleum? . . . How to keep wooden floors from showing wear in doorways? Are your floors ever sticky?
Do your children mar them?
Would you like them to add more to the decorative scheme?
Do you wonder how on earth to keep them CLEAN?

● For these and other floor problems, leading household institutes recommend a new treatment. It is less work, it is simple, and it is wonderful for the floor.

Scrubbing, of course, is banished, as it warps wood and defaces linoleum. Oil treatment is abandoned, too, for it leaves a sticky floor. Dirt and dust cling to it, become embedded, and the floor is never actually clean.

The new treatment is to clean as well as polish floors with Johnson's Wax. Wax won't injure anything. In fact, you need it to protect varnish, shellac, or paint, and to keep your linoleum supple.

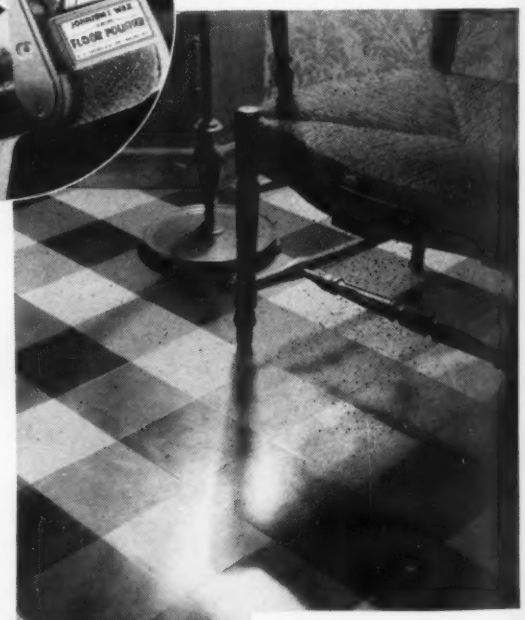
Waxed floors, as you will discover, are the easiest to care for, and universally considered the most beautiful. Their deep lasting lustre enriches the entire house.

Where the floor is soiled, Liquid Wax is first used as a cleaning fluid. In liquid state it dissolves the dirt and dust, and this is wiped up with a few clean rags. A fresh film of wax, either paste or liquid, is applied and when dry, burnished with an electric polisher to a mellow, glistening sheen.

Using the polisher is like running an electric train. It runs itself. The revolving bristles drive the wax into the pores, sealing the wood against dirt pockets and the damp breeding places of germs. Thereafter the dust stays on top of the hard smooth surface, where it is easily removed without rubbing or scrubbing.

When you use a polisher too, the *work* of cleaning floors is ended. There is no difficulty in getting a machine. Several stores near you offer them for rental at only $2.00 a day and will deliver a Johnson polisher to your door without charge. If later you decide to own one the price is $29.50, which includes a half gallon ($2.40) of Johnson's Liquid Wax and a $1.50 Lamb's Wool Mop for applying the wax. See illustration of this complete floor equipment in circle below.

If you would like to try this treatment, let us send you our regular 25c can of Johnson's Wax, paste or liquid, free. This offer is possible because we feel sure you will keep on with it, once you know what a satisfaction this treatment is. Send the coupon or a few lines to S. C. Johnson & Son, "The Interior Finishing Authorities," Racine, Wisconsin.



THREE STEPS

❶ Where floor is soiled, apply Liquid Wax freely as a cleaner.

❷ Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.

❸ Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

25¢ can FREE

S. C. Johnson & Son, Dept. HG4, Racine, Wis. Gentlemen: Please send free 25c can (not a sample) of Johnson's Wax Polish ( ) paste or ( ) liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name _____ Address _____
(Please Print)

Home-Makers

For 300 Years

SOFTLY silhouetted against the flickering firelight—or gently drowzing in the first Spring sun—Nichols & Stone Windsors are distinguished by gracious beauty, born of a three-century pedigree.

For the welcome gesture of their out-flung arm-bows—the restful curve of the high fanned back—the strength that shows in every rise of the graceful "ladders"—the staunchness revealed in the sturdy set of the four-square legs—

Every detail traces its lineage to some priceless original Windsor, that was old when America was still young.

Only three generations of craftsmanship, inspired by the matchless facilities of the world's greatest Windsor Chair plant, could achieve such inherent beauty and artistic fidelity at prices within reach of every homelike home. Look for the Nichols & Stone shop mark underneath each seat, and the gold and brown shield-shaped tag, that identify genuine Nichols & Stone Windsor Chairs.

In "The Charm of Wayside Inn," a fascinatingly illustrated booklet, you will find the secret of the Windsor Chair's adaptability to "any room in any home." Free copy on request to

NICHOLS & STONE CO.,
Department B-30, Gardner, Mass.
Send free copy of Wayside Inn Booklet and nearest dealer's name to

Name.....

Street & No.....

City & State.....

JOHN HANCOCK
Ladder-back
Side Chair
2022-1

WINDSOR
Cricket
2011-W

WINDSOR
Arm Chair
2036-5

BUTTERFLY
TABLE
518-0

YOUTH'S
JOHN
HANCOCK
Arm Chair
2059-2

DUXBURY
Side Chair
2079-1

DUNCAN
PHYFE
Side Chair
2019-1

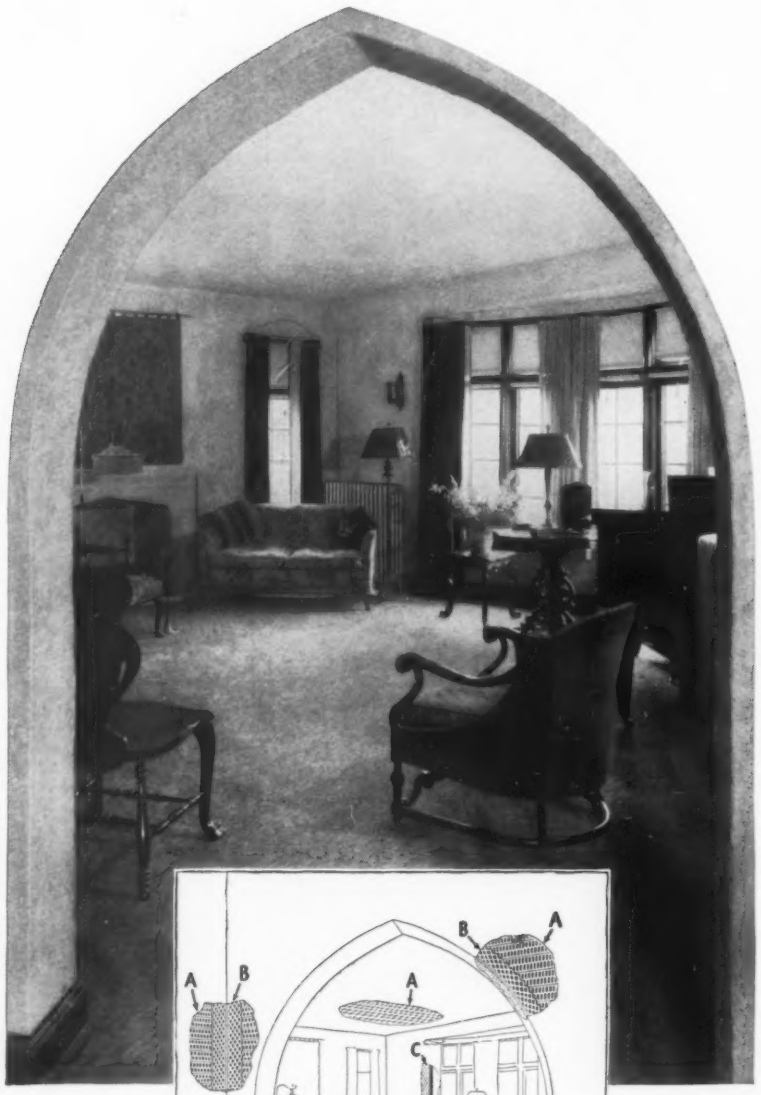
NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts

Distinction in Home Interiors

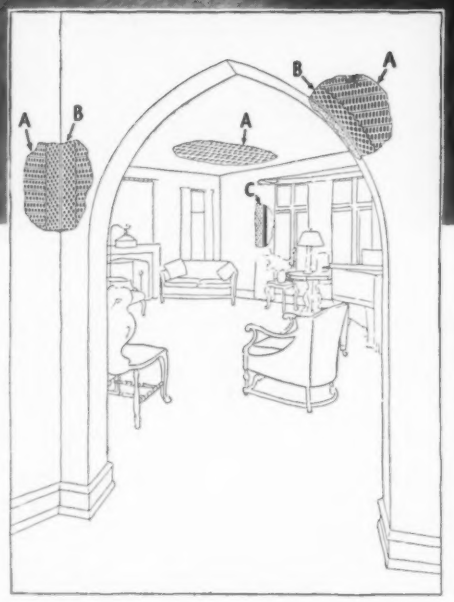
Depends Upon Details of Construction



REMEMBER that 80% of the interior of your home consists of plastered surfaces! . . . surfaces that are the background for your picture of home! They must be flawless . . . and they *should* be *permanent!* Hence it pays to give special attention to these details of construction.

Were our present-day exposed plaster corners to be made only of plaster they would constantly chip and crack. The new-day method is to make these corners and curves of metal, with the corner bead so cleverly concealed that it becomes an integral part of the wall surface. Any blow on the corner is resisted by the metal bead and its force distributed over the metal reinforcing.

Milcor "Expansion" Corner Bead has patented expanded metal wings which fasten to the wall on each side of the corner. When the plaster is spread over these wings it is keyed firmly to the metal mesh right up to the nose of corner bead. The metal corner successfully resists blows that would destroy unprotected plaster . . . the expanded metal wings reinforce the plaster in a most effective manner. Particular people insist on this assurance of permanently beautiful plaster corners.



Another refinement in distinctive interiors is to do away with the old-fashioned wood trims. The new mode calls for casing of metal, around windows and doors, finished in the same tone as the walls.

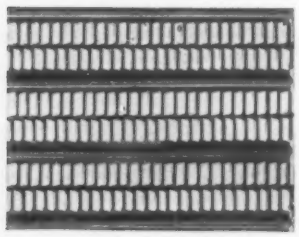
Milcor Expansion Casing has expanded metal wings which are fastened firmly to the wall. When the plaster is applied over this metal mesh it is thoroughly reinforced . . . and the metal casing cannot possibly become separated from the plaster. Furthermore, the metal trim adds a touch of distinction and graceful beauty to the most attractive room.

The modern plaster base is metal lath . . . and here, too, *Milcor* offers a product that gives the most assurance of freedom from cracks and dust streaks. Stay-Rib Metal Lath, due to its patented design, is stiffer than other laths of equal weight . . . and enables the plasterer to do a first class job without waste of material and time.

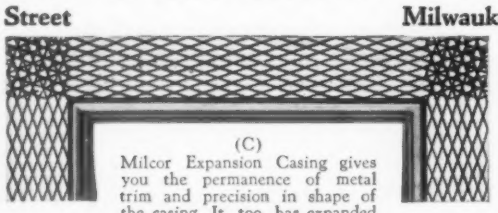
Why not build your home so that it will still be new, years and years from now? A little insistence upon correct construction details . . . and your distinctive interior will be *permanent.* Folders describing *Milcor* products are yours for the asking. May we send them to you?

MILWAUKEE CORRUGATING COMPANY

1429 Burnham Street **Milwaukee, Wisconsin**



(A)
Milcor Stay-Rib Metal Lath is stiffer than other laths of equal weight. The longitudinal ribs and the reinforcing member at the centers of the strands are the reason for this. With Stay-Rib you get an adequate key without waste of plaster. Milcor painted lath is heat-treated and reannealed after cutting and expanding, insuring longer life.



(C)
Milcor Expansion Casing gives you the permanence of metal trim and precision in shape of the casing. It, too, has expanded metal wings to which the plaster is firmly keyed, preventing the plaster from pulling away from the casing

(B)
The expanded metal wings, found only on Milcor Expansion Corner Bead, reinforce the plaster corner right up to the bead. There are no flat surfaces to which the plaster is not keyed. The narrow "nose" or bead is drawn like wire, assuring accuracy and uniformity in shape. The eye can hardly detect this metal "bumper" in the finished wall.

Ingot Iron

Save with Steel

MILCOR PRODUCTS

Copper Alloy Steel

Branches: Chicago, Ill., Kansas City, Mo., La Crosse, Wis.
Sales Offices: Boston, Mass., Detroit, Mich., Atlanta, Ga., Little Rock, Ark., Minneapolis, Minn., New York, N. Y., Los Angeles, Calif.
Eastern Plant: **THE ELLER MANUFACTURING CO., *Canton, Ohio***

NO FEMININE ENGINEERS OR FIREMEN

in homes that have this low cost heat

What would the modern hostess do with guests at the door and the house "as cold as ice"? Time was when it was necessary to descend the stairs, shovel fuel, and cheer a reviving blaze. The Spencer Heater answers all the puzzled questions of the modern wife who does not want to be either engineer or fireman.

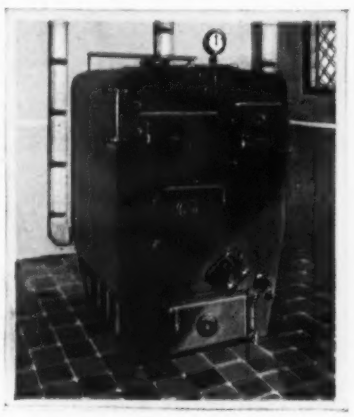
Modern homes now have automatic heat with dependable fuels that have been used for centuries. The storage magazine of the Spencer Heater holds enough fuel for twenty-four hours. The fire that burns up-hill on the sloping Gable-Grates, gives uniform heat all day long, without a thought from the women in the home.

Instead of flat grates that must be fed frequently by hand, the Spencer is made with Gable-Grates that slope down from a magazine where fuel is stored. The natural way for fire to burn is up—and in the Spencer fire does burn up-hill. The natural way for things to fall is down—and fuel rolls down from the Spencer magazine to feed the fire below.*

This fuel feed is truly automatic, for gravitation needs no motors or machines to make things roll down hill. It gives unusual uniformity of temperature, for fuel flows only as fast as the fire burns. As changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands.

The Spencer adds economy to convenience because its magazine and Gable-Grate permit the efficient use of small size fuels. These fuels are low in cost because ordinary heaters are not designed to burn them satisfactorily. The Spencer burns No. 1 Buckwheat anthracite at half the cost of larger sizes. Where anthracite is not available, small size by-product coke, in a Spencer Heater, will give a more uniform heat at a cost no greater than soft coal in ordinary heaters, and generally less.

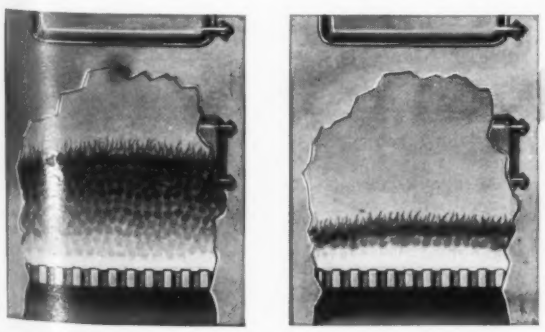
Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.



The Spencer Heater for the average home is illustrated at left. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

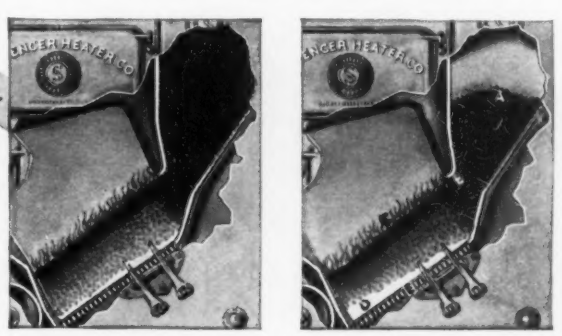
FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash —heater must again be refueled



FIRE BURNS UPHILL .. FUEL ROLLS DOWN ..

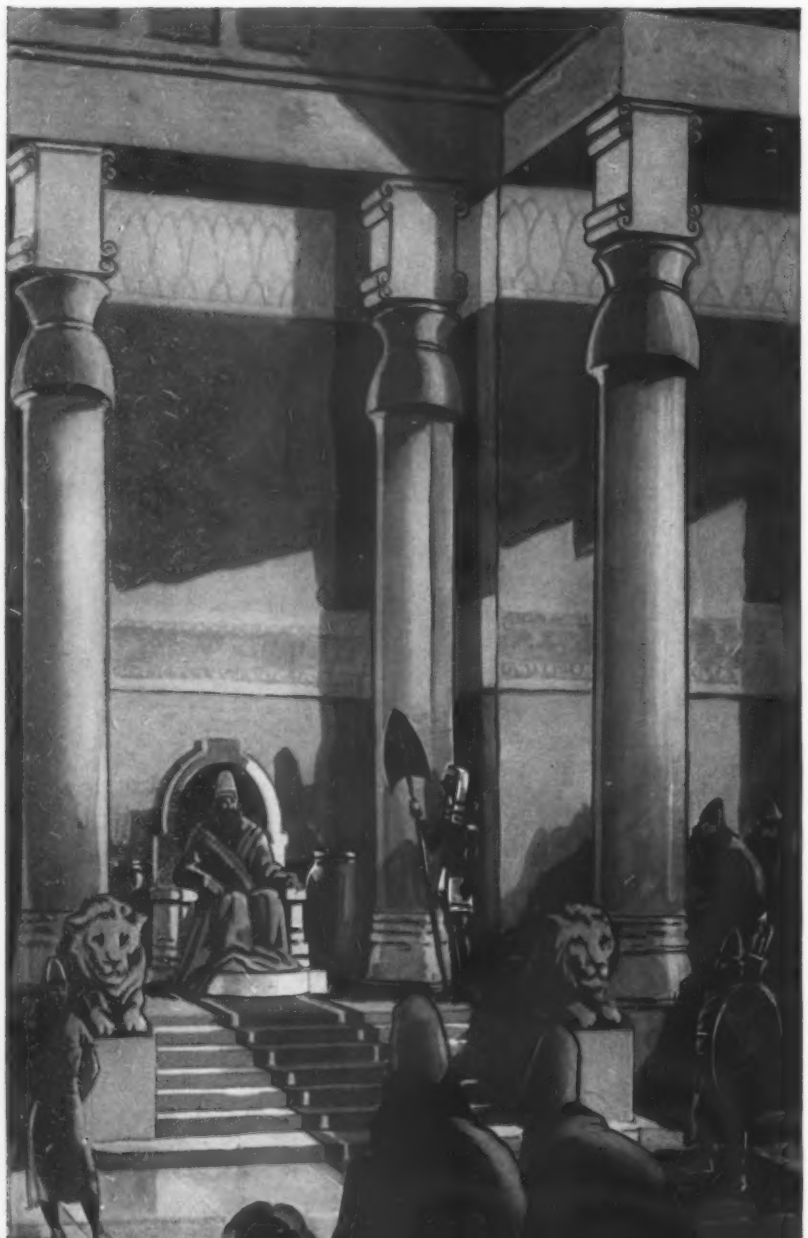
SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine.**



"The hall was paneled with cedar

. . *the throne was of ivory*"



OF OLD, the forests of Lebanon contributed their cedars to the grandeur of Solomon's halls. Slaves of the king toiled in the forests, toiled down the mountain passes—toiled thirteen years building the house for their monarch. "And they made a hall of judgment, and paneled it with cedar."

Even today, a certain cedar receives the homage of many nations. Port Orford Cedar, towering along a narrow strip of the Oregon coast—a descendant from the same species as the Cedars of Lebanon, is prized by many peoples. Japan seeks it for palace and temple; the Britons for fine interiors, and for cabinet work of their palatial liners; the United States for her finest homes.

Satin-smooth Port Orford Cedar brings chaste beauty to enameled interiors. The finish has the smoothness and depth of velvet. No trace of grain shows through. It stains with depth and richness, its cream-white color readily assuming any desired shade. Its evenness of grain and ease of working have made it the favored medium for woodworking of exquisite and exact detail.

Port Orford Cedar is also chosen for entrances, porch columns, pergolas, garden furniture. It is impervious to weathering, decay-resisting, enduring, and holds paints for many years. Non-warping, it is ideal for Venetian Blinds. Also available in panels of standard sizes and thicknesses for stained interiors and cabinet work.

Consult your architect about this rare wood. Mail coupon today to our sales agents for beautifully illustrated booklets.

Here the refined detail of the Louis XVI period is ably interpreted with Port Orford Cedar. The home of Robert W. Miller, Hillsborough, Calif. Bakewell & Brown, San Francisco, Architects.

PORT ORFORD CEDAR PRODUCTS COMPANY
MARSHFIELD, OREGON

PORT ORFORD CEDAR

The Aristocrat of Woods

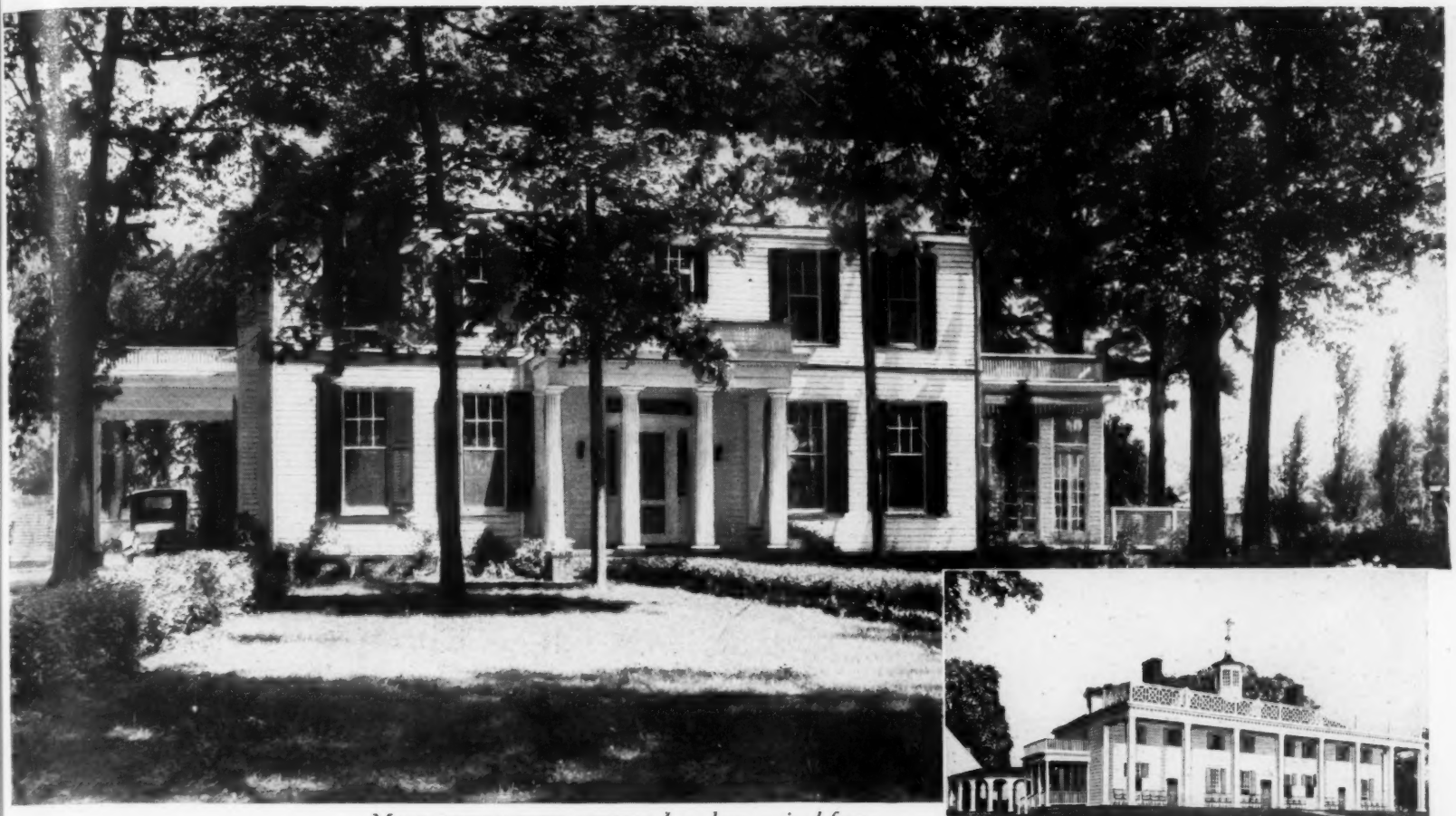
DANT & RUSSELL, Inc., Sales Agents
1101-D Porter Bldg., Portland, Oregon

Please send me free booklets, "Fine Interiors with Port Orford Cedar," by Wade Pipes, member of American Institute of Architects, also "Venetian Blinds, a New Note in Interior Decoration," by Margaret McElroy, New York.

Name_____

Address_____

My architect is_____



MANY UNSOLICITED LETTERS *have been received from home-owners pleased with the sparkling whiteness of Outside Barreled Sunlight. Above is the home of Dr. Jere Crook, Jackson, Tenn. — below, a quotation from his letter.*

THOUSANDS HAVE BEEN IMPRESSED *with the new beauty of Mount Vernon, the historic home of George Washington. Painted last year with Outside Barreled Sunlight, it sparkles in the Virginia sun. Enthused, many visitors have returned to add charm and dignity to their own homes with the same paint that made Mount Vernon more glorious than ever*

"MY HOME HAS BEEN GREATLY ADMIRED"

". . . the paint is beautiful and my home has been greatly admired by many of my friends who have inquired as to what kind of paint was used and where I learned about it . . . of course I have taken pleasure in stating that I was attracted to it by the beautiful appearance of "Mount Vernon" which I observed while on an automobile trip last summer . . . "

SO READS an actual letter from an enthusiastic user of Outside Barreled Sunlight. Scores of similar letters have come in. Hundreds of other homes throughout the country are winning praise, for people everywhere are attracted by the rich beauty of this outstanding white paint. Home-owners are pleased—neighbors frankly admiring. Everyone acclaims Outside Barreled Sunlight.

The brilliant, rich lustre and the intense whiteness of Outside Barreled Sunlight have been achieved by an adaptation of the unique Rice Process—the same method which perfected Interior Barreled Sunlight, the satin-smooth, dirt-resisting paint enamel used on walls and woodwork in thousands of homes.

Outside Barreled Sunlight costs a few cents more per gallon than ordinary paint, but the slight additional cost is more than made up in added beauty, added distinction, added durability.

On request we will be glad to send you a free copy of the booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 15-F Dudley Street, Providence, R. I. Branches: New York, Chicago, San Francisco.

Distributors in many other leading cities.
Retail dealers everywhere.

BOTH FORMS OF BARRELED SUNLIGHT *are sold in cans of all sizes, 5-gallon buckets and large drums. Being all-oil products, both are extremely easy to tint with oil colors. Quantities of 5 gallons or over tinted to order at the factory without extra charge.*

OUTSIDE Barreled Sunlight

Reg. U. S. Pat. Off.

U. S. GUTTA PERCHA PAINT CO.
15-F Dudley Street, Providence, R. I.
Gentlemen: Please send me—
☐ Your booklet *"The Whitest White House in Town"*
☐ Information on Interior Barreled Sunlight

Name_____

Street_____

City_____ State_____

☐ Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.

Among the aristocracy of furniture

SUCH furniture pieces as these, from the hands of Valentine-Seaver's famed designers and craftsmen, carry the stamp of unmistakable worth in every line and contour. It is furniture that inspires toward higher ideals of home life. ¶ Here our designers have blended Eighteenth Century grace with the reserved simplicity of the modern school. ¶ The Sofa is tailored in a soft green mohair frieze. Pillows are covered in rich coral tapestry, an exclusive Valentine-Seaver pattern, to match the aristocratic looking lounge chair. The table is from The Furniture Shops, Grand Rapids. ¶ Valentine-Seaver furniture is featured by the better shops everywhere—at prices that are distinctly moderate by comparison. If you fail to quickly locate a dealer, write us. We will send his name and address promptly, also a copy of our book—"Modern Furniture for the Living Room."

VALENTINE SEAVER

DIVISION OF KROEHLER MFG. COMPANY

Largest manufacturers of upholstered Living Room Furniture in the world
4127 George St., Chicago—New York Display Room—1 Park Avenue, New York City

Pierre Dutel selected Celanese Taffeta and Voile for the windows, and Permanent Moire for the bed coverings, in the home of Mrs. Archibald McNeil, Jr., at Black Rock, Conn.

Smart Country Homes Have Discovered

NEW CHARM IN CELANESE

Windows that look out over country landscapes acquire fresh, gay personalities from the beauty of Celanese draperies. Sunlight is twice as lovely filtering softly through gossamer textures of Celanese Ninon or Voile. In summer, too, when hangings must be on friendly terms with the weather's every changing mood, the unique practical qualities of curtains, overdraperies and accessories of Celanese are of prime importance —their readiness to shed dust and dirt . . the fact that rain and dampness do not harm them . . that they will not shrink or stretch, or mildew . . that their colors are unusually fast . . that they may be cleaned or washed with equal success.

CELANESE *Decorative* FABRICS

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.

"I chose KELVINATOR *because I've never heard of one wearing out"*

KELVINATORS ARE
PRICED AS LOW AS

$185

F. O. B. DETROIT
PRICES HIGHER AT DISTANT POINTS

WHEREVER you hear electric refrigerators discussed, you will hear Kelvinator's long life and reliability favorably spoken of.

With good reason, the men who build Kelvinator regard this universal tribute to Kelvinator service and longevity as the highest possible compliment to the Kelvinator product.

For, unlike many mechanical servants, a good electric refrigerator ***should*** last a lifetime. And Kelvinator, by reason of being the first successful maker of electric refrigeration, can point to Kelvinator electric refrigerators serving their owners continuously for as long a period as fifteen years.

Bearing this important fact in mind—that the purchase of a Kelvinator forever eliminates any need of replacing your electric refrigerator—you can bring keener appreciation to what Kelvinator now offers in its new Super-Automatic models.

Both in the new and higher type of service they render, and in their characteristic Kelvinator beauty of design, the new Kelvinators strengthen and maintain Kelvinator's 16-year leadership in the field of electric refrigeration. In the few short months these new models have been on the market, they have achieved a popular preference and a volume of orders far in excess of any similar period in Kelvinator's history.

Four Refrigerating Services in One!

1. Iso-Thermic Tubes, giving for the first time completely automatic fast freezing of ice cubes and desserts. 2. Food compartments held always at uniform temperature between 40 and 50 degrees. 3. Normal temperature for ordinary freezing of ice and desserts. 4. In de Luxe models, a separate cold storage compartment with below-freezing temperature for keeping meat, fish, fowl, frozen fruits or an extra supply of ice cubes.

Kelvinator, alone, thus gives four distinct services, each fully automatic and each independent of the other—a unique achievement in electric refrigeration. All Kelvinators are sold on easy terms through Kelvinator's ReDisCo monthly budget plan. Write for illustrated folder describing the new Kelvinators. Mailed free upon request.

KELVINATOR CORPORATION, 14256 PLYMOUTH ROAD, DETROIT, MICHIGAN

Kelvinator of Canada, Limited, London, Ont. Kelvinator Limited, London, England

THE GREATEST OF GAS RANGES

Available for any home *in town or country*

INSULATED GLENWOOD DE LUXE GAS RANGE — MODEL SNJ 24

IF cooking for your household requires an unusually large and completely appointed range, you will find the Insulated Glenwood De Luxe model made to order for your needs.

. . . *Insulated.* Its three large ovens are walled with heat-tight mineral wool which makes less gas do more work.

. . . *Heat-Controlled.* The Glenwood AutomatiCook gives you absolute control, automatically, of every oven heat.

. . . *Time-Controlled.* The Time Control Clock automatically lights the oven, keeps it at exactly the right heat and turns off the gas when your cooking is done. Nobody has to watch it.

. . . *"The Shelf that Cooks."* Over the enclosed cooking top is a convenient shelf where things can be kept boiling on heat that is wasted in other ranges.

. . . *Full Enamel Finish.* The beautiful finish of this range is all clean, shining enamel inside as well as out.

. . . *New Vertical Broiler.* See how conveniently placed this broiler is. It is lined, vertically, with a special kind of fire-brick which broils by radiant heat on both sides at once and perfectly evenly.

YOU *can have this range in your country house although it may be miles beyond the gas mains. Let us send you more complete information about this Glenwood Model SNJ 24, and tell you about Pyrofax Gas Service, if you are interested. The coupon is for your convenience.*

Insulated Glenwood Gas Ranges *De Luxe*

SEE THEM, IN ALL SIZES, AT YOUR LOCAL GAS COMPANY

Consolidated Gas Company of New York
Westchester Lighting Company
Brooklyn Union Gas Company
And all Offices of
Public Service Electric and Gas Company of New Jersey

GLENWOOD RANGE CO., Taunton, Mass.

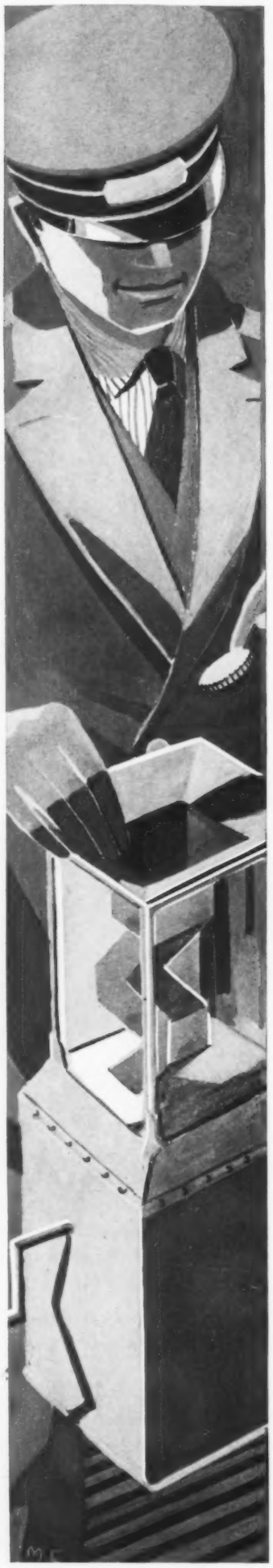
Please send me Booklet G-4, illustrating the model SNJ 24, Insulated Glenwood De Luxe gas range:

*Name*_____

*Address*_____

Check here __ and we will mail you full information about Pyrofax Gas for your country home.

Costs *LESS* than carfare



Perfect automatic refrigeration with Electrolux is cheaper than ice

As soon as you buy an Electrolux, refrigeration expense stops and your saving begins.

Figure it out for yourself. 25¢ to 70¢ a week is all it costs to operate Electrolux. Compare that with what you're spending now for ice or any other kind of refrigeration.

This new-type automatic refrigerator costs so little to run because it uses only a tiny gas flame and a slight trickle of water. These two inexpensive things produce constant, steady cold; freeze ice cubes and desserts quickly; chill salads perfectly.

The temperature inside an Electrolux stays remarkably even. It varies scarcely at all, because the chilling process is continuous. There is no stopping and starting. Foods can't help but keep indefinitely.

More than that—Electrolux is silent. Silent not only when you get it, but forever after, because there is no machinery to wear loose, to vibrate, to get out of order. The refrigerant is hermetically sealed inside a rigid, one-piece steel unit. It never needs replacement. The gas flame is equipped with an automatic shut-off. No gas can flow if the flame ever goes out.

With all these advantages, Electrolux costs no more, size for size, than other refrigerators—$195 to $430 at the factory. Can be operated with Pyrofax Gas where there are no city mains. There is a complete range of models and sizes, in white and beautiful color combinations. Liberal purchase terms.

Don't think of buying any automatic refrigerator until you see Electrolux. A post card to us will bring you complete information by mail. Address Electrolux Refrigerator Sales, Inc., Evansville, Indiana.

ELECTROLUX

THE *Gas* REFRIGERATOR

A tiny gas flame takes the place of all moving parts

Hostess Model Electrolux shown above has five cubic feet of food space and makes 45 large ice cubes.

GAS real gas . . . no matter where you live . . . with Pyrofax

If you think gas can't be had beyond the end of the city gas mains, get acquainted with Pyrofax—*real gas* which burns in a genuine gas range just like city gas. Pyrofax can be used for cooking anywhere.

Pyrofax Gas is refined natural gas compressed into steel cylinders. Two of these cylinders, placed in a neat cabinet back of your house, become the reservoir from which you get your gas supply. Each cylinder contains enough gas to last the average family two to three months.

With the Pyrofax two-cylinder system, you can *never* run out of gas. When one is empty you turn on the second and notify the Pyrofax distributing station. Immediately a new full cylinder is brought and the empty one taken away. Simple as putting a film in a camera. This service is free—you pay only for the gas. If you live beyond the distributing station, a full cylinder will be shipped *freight prepaid*.

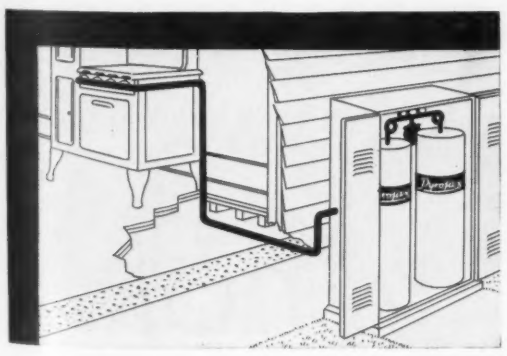
Pyrofax is not new. It is the product of, and is distributed by, the oldest and largest organization in the world making compressed gases. It is in use in thousands of homes, hospitals, factories and institutions beyond the reach of city gas. Works with any gas appliance—including the Electrolux refrigerator.

The following testimonials are typical of the *thousands* we are constantly receiving from Pyrofax users the country over: "I have found Pyrofax more than satisfactory." . . . "I cannot say enough in praise of Pyrofax. It bakes, broils and cooks fine." . . . "Only sorry I didn't have it sooner." (Names on request.)

NEW LOW PRICES

This wonderful cooking gas costs you little more than the out-of-date cooking fuel you may be using now. If you count the many valuable hours saved every week by having a quick, clean gas range, Pyrofax is considerably cheaper. *Complete installation* of the Pyrofax outfit, including a gas range, *now at an amazingly low price*. Convenient terms—small down-payment. Look for the name "Pyrofax" in order to avoid new and untried imitations.

Pyrofax installation is simple as A, B, C. Diagram shows direct piping from cabinet to range.



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Unit of Union Carbide UCC *and Carbon Corporation*

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Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

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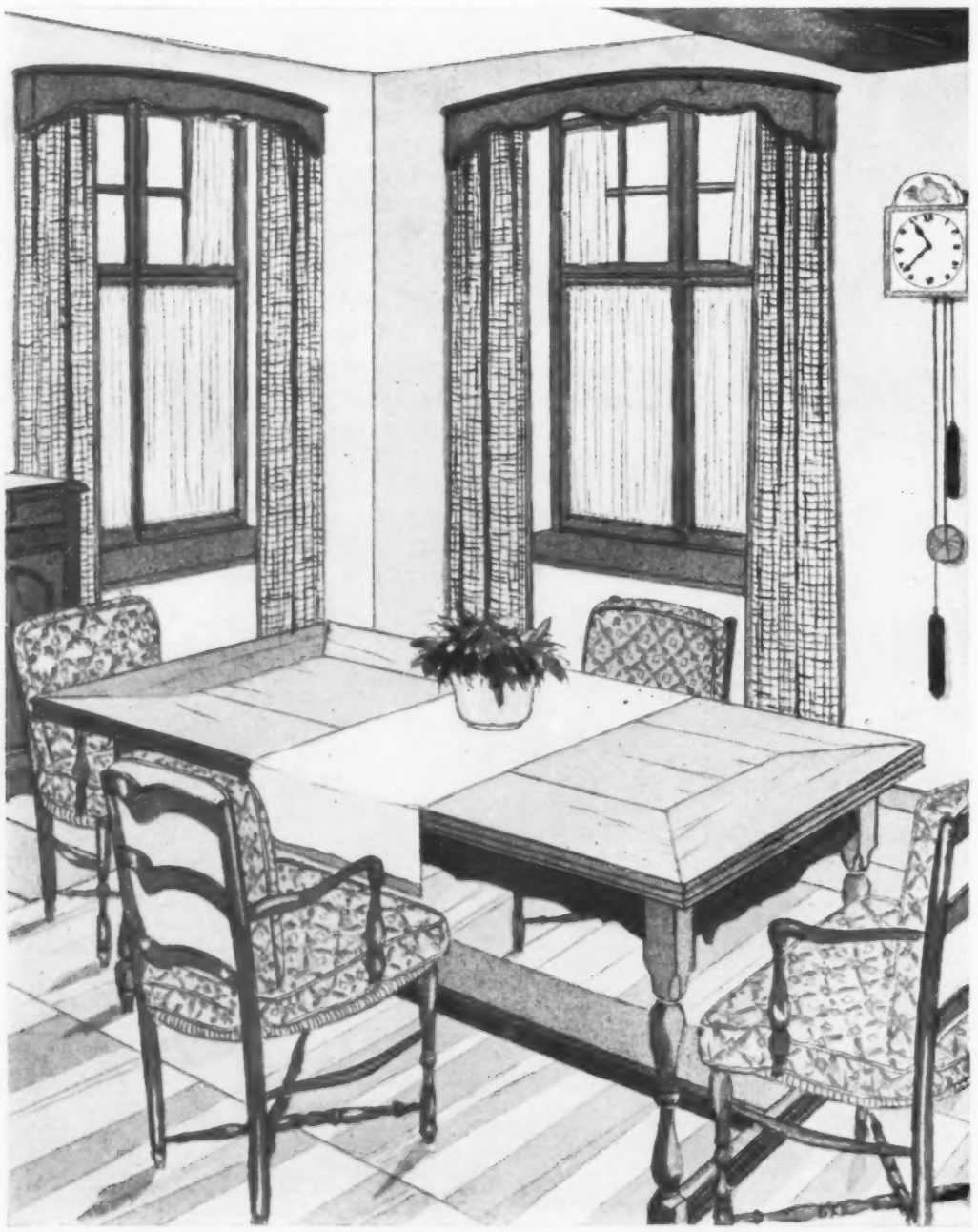
*Address*_____

ORINOKA DRAPERIES, GUARANTEED COLORFAST, ENHANCE THE CHARMING SIMPLICITY OF THE DINING-ROOM DECORATED IN FRENCH PROVINCIAL STYLE



A dining-room in French Provincial style; from the 1930 Orinoka booklet

Two TRENDS define the present vogue in decoration: Color and simplicity. And nowhere is this style more sincerely expressed than in the attractive, ancient cottages to be seen in the interior of France. ▪ For use in the American home of today, Orinoka has adapted the brilliance and refined the texture of the splendid old French peasant fabrics. And now we offer you Sardinian cloth, gayly threaded with chenille, for your draperies; sheer Casadora in a neutral tone for quaint, small-paned windows; and a hardy rustic tapestry in lively colors for rugged ladder-back chairs. Use them with the pleasant assurance that each charming interior you create will *remain* charming. ▪ Orinoka colors are absolutely fast to sun and water. Curtains and slip covers may be washed as often as you wish. The intense light of the warmest climate will not change their colors, for every thread is hand dyed by a special process. Look for the Orinoka tag on every bolt. It is your guarantee. ▪ For other rooms, whether Colonial or Georgian in feeling, Empire, Spanish, or arrestingly modern, there are equally attractive Orinoka draperies. You will find Orinoka materials at the better department stores and decorating establishments. The Orinoka Mills, 183 Madison Avenue, New York City.

ORINOKA COLORFAST DRAPERIES ARE GUARANTEED SUN AND TUBFAST

BACK OF EVERY YARD of Orinoka Sunfast fabrics you buy stand the Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.

SEND 20 CENTS FOR A FULL-COLOR BOOKLET OF NEW INTERIORS

12 rooms in correct period styles of decoration are shown in color in the new Orinoka booklet, by Hope Harvey, together with reproductions of drapery and upholstery materials, also in color. . . . "Dignified and artistic," says a well-known decoration editor, writing of the booklet. If you would like a copy, enclose 20 cents with the coupon.

Orinoka

DRAPERIES . . . COLORS GUARANTEED SUN AND TUBFAST

THE ORINOKA MILLS, 183 Madison Avenue, New York City

Gentlemen: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents.

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3-10

The CUSHIONED FLOOR *brings a sense of good living to the* dining room

HERE is a floor—gently, restfully yielding beneath your feet; a silent floor beneath the feet. It combines dignified beauty with the muffling resilience of rubber.

You can install Goodyear Rubber Flooring with the assurance that all its advantages are permanent. Under normal usage it needs no refinishing, no repair; it is unmarred by foot or by furniture; unchanged by time; so long as you live with it, the tough, smooth surface protects the pattern and color beneath. It has and keeps a laboratory cleanliness. You may use it without need or cost of other flooring coverings.

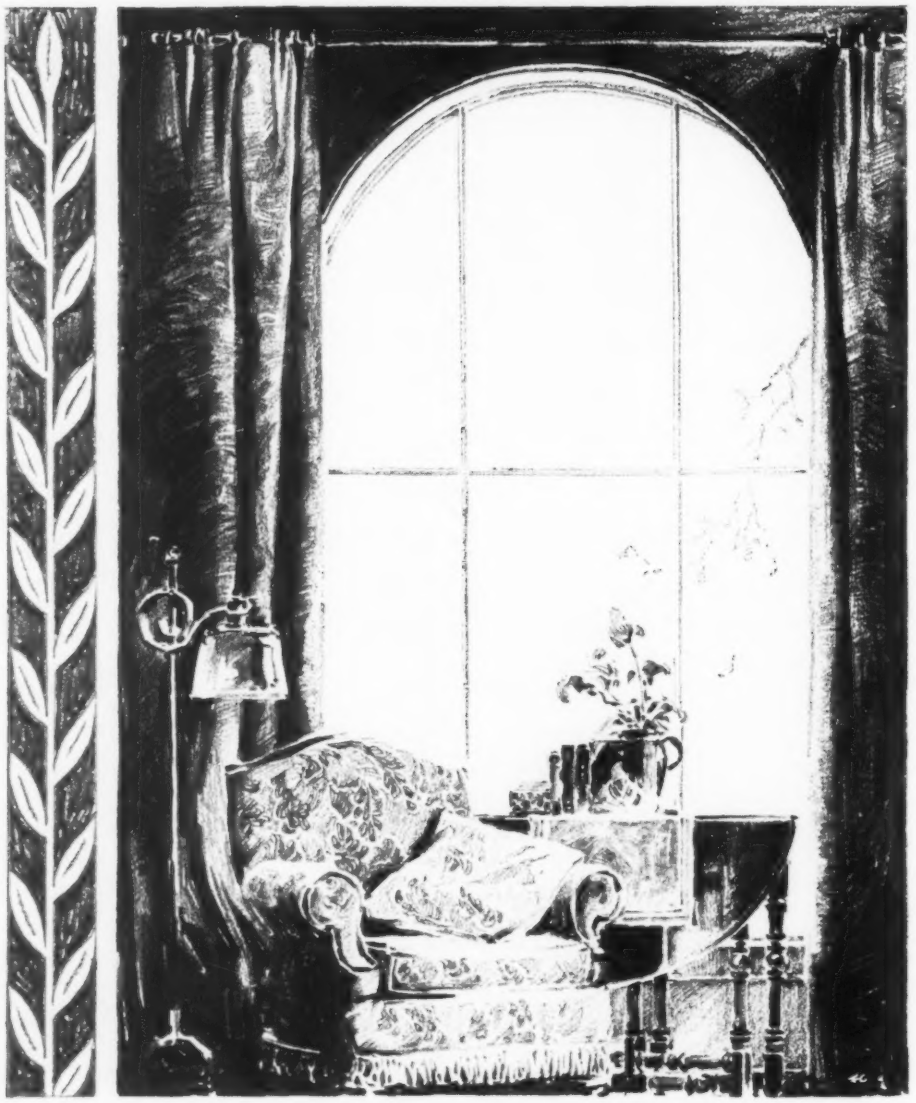
Goodyear Rubber Flooring adapts itself to a wide variety of rooms. In bathrooms, it is warm under foot and proof against water; in kitchens its cushion reduces fatigue and guards against the breakage of dropped dishes; it is non-resonant in music rooms; it absorbs the sound of footsteps in bedrooms, so they are seldom heard in rooms below; to living rooms Goodyear Rubber Flooring brings a combined welcome and grandeur unapproached by other floors.

For attractive booklet descriptive of this modern floor material, write to Goodyear, Akron, O., or Los Angeles, Calif.

GOODYEAR

RUBBER FLOORING

Copyright 1930, by The Goodyear Tire & Rubber Co., Inc.



L/O

IN ITS

WINDOWS *lies much of the charm of a home . . .*

It is a fact—and people everywhere recognize it—that in the windows lies much of the charm of a home. ¶ It is also a fact that the basic beauty of a window is in the glass it contains. ¶ The overwhelming preference for Libbey-Owens Glass—as evidenced by the thousands of fine residences, as well as other buildings, glazed with Libbey-Owens—is therefore significant. ¶ It means that home builders have found that the rich, sparkling lustre of Libbey-Owens glass adds to the beauty and attractiveness of the window and therefore to the charm of the home. ¶ To achieve the utmost in window beauty, always specify Libbey-Owens "A" quality glass. Each light bears the familiar L/O label—known everywhere as the symbol of uniform high quality.

Libbey-Owens Glass Company, Toledo, Ohio.

LIBBEY-OWENS
FLAT DRAWN CLEAR SHEET GLASS

The enchantment of a June morning *brought indoors* ››

WAITEX SUMMER RUGS

OUTDOORS . . . the sparkle of dancing sunbeams, the dazzle of dew drenched flowers aflame with vibrant colors. But indoors . . . the breath of cheerless winter still clinging to every room. Time to redecorate!

Wouldn't you love to snare the magic of this perfect June morning and bring it *permanently* into your home? Then do this:

Roll up your heavy winter rugs. Give them a well earned respite by sending them to the cleaners. Replace them for the season with inexpensive Waitex Summer Rugs. And you have a home transformed—a home radiating cheerfulness, coolness, style, without the need for further redecoration.

You'll be thrilled by Waitex modern design and brilliant colors. Patterns are subtle, intriguing—in perfect good taste and *easy to live with*. And Waitex differs from all other summer rugs not only in modern decorative appeal but also in durability.

The outer surface is woven of tough, mar-proof Kraft fibre; while inside there is springy American Wire Grass, soft and easy underfoot. An exclusive and patented type of construction you will find in no other summer rugs. Due to an exclusive raised wicker weave, Waitex is cool, dirt-resisting and easily cleaned.

A Waitex always lies flat. It can't curl. Abuse it. Wash it as often as you please. Expose it to sun and rain. Its non-fading colors will keep smiling through many seasons of hard wear. Yet, with all those outstanding qualities, Waitex Rugs are surprisingly moderate in price. You can buy a 6 x 9 for as little as $14.50.

This is Waitex Summer Rug Pattern Number 73004 Black Design. Also available in blue, brown and green. Patent Applied for. There is no other rug like a Waitex. When ordering summer rugs from your dealer be sure you specify WAITEX.

Your dealer carries Waitex Summer Rugs in many patterns, colors and sizes. Better make your choice today. Or mail the coupon and receive a free catalog, showing natural color photographs of the full Waite line.

WAITEX SUMMER RUGS

WAITE CARPET CO. · OSHKOSH WIS.

WAITE CARPET CO., Dept. HG4, Oshkosh, Wis.

Please mail me a free catalog of Waitex Summer Rugs, Braided Canvas Ovals and Wool-Waite Ovals.

I am planning the decoration of_____

which has rug space of_____. The firm from whom I usually purchase house furnishings is_____

Name _____

*Street*_____ *City*_____ *State*_____

COLORCOVERS . . . the one thing needed to complete a clever bedroom ensemble!

A tribute to the genius of the famous stylist who created them, their downy warmth-retaining texture is the only thing they have in common with the blankets you have always known.

You will recognize their modish designs and harmonious blending of color as simply made to order for your sleeping-rooms. See them!

W. S. LIBBEY COMPANY, Inc.
44 WORTH STREET, NEW YORK CITY
222 W. ADAMS STREET, CHICAGO, ILLINOIS

Colorcovers

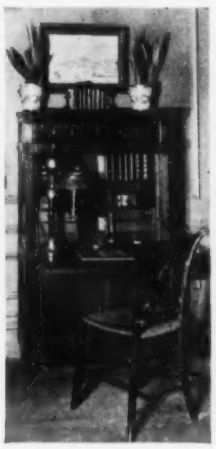
W. S. LIBBEY COMPANY, INC., 44 Worth St., New York
Dear Sirs: Please send me your booklet "A Message from Virginia Hamill," containing hints on bedroom decoration and color ensemble by this famous authority, and showing complete range of COLORCOVERS in natural colors.

DIRECTORY OF DECORATION & FINE ARTS

WALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
526 Madison Ave., New York City
Telephone Plaza 5644

A NEW service that helps solve the problem of summer decoration has recently been installed at Richard E. Thibaut, Inc. Its fabric department is now prepared to offer exclusive fabrics that will harmonize in color and design with the selected wall paper. Any one who has shopped all around town for fabrics to go with a definite wall paper, or vice versa, will appreciate this service. One ensemble consists of a modern wall paper with a stylized block pattern in varying shades of tan, apricot and yellow, suitable for a bedroom, and a soft silk rayon fabric with a printed leaf pattern designed in the same feeling in deeper tones of the same colors, the latter material suggested for curtains.

FABRICS coated with lacquer and pyroxylin have come to the fore the last year or two and are generally known as "processed leather" or "waterproofed fabrics." One particular type of such fabric is manufactured by the E. I. du Pont de Nemours Company, Inc. and distributed by F. Schu-



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30" wide by 59½" high—overall

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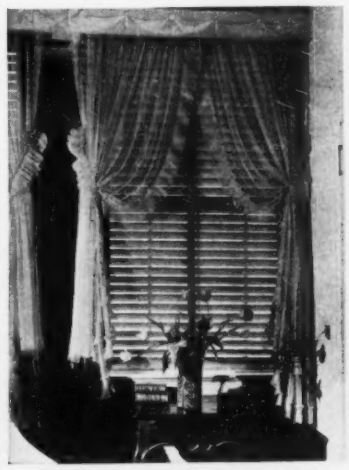

Sheer Summer Curtains, Chair Covers in Plain Linen or Chintz.

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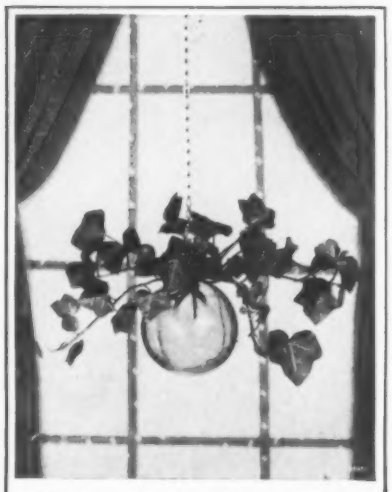

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$1.00 Each 15c Postage

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macher & Company. This is known as "Fabrikoid" and comes in a wide variety of textures, in solid colors, two tones, and with air-brushed or printed designs. Different finishes and textures enable this fabric to serve many and varied purposes. A light weight fabric with a satin finish is intended for curtains and shower curtains. Pastel tones are offered in this finish—rose, sky blue, turquoise, yellow, peach and green. Snakeskin effects are to be had in tan, gray and cream in the heavy furniture upholstery weight with a felt back. Another finish simulates leather, the pigskin effect being particularly interesting on 20th Century metal furniture. A linen weave is available in solid colors, or in two tones.

"PERMATEX" is another type of waterproofed fabric with a coat of pyroxlyin and lacquer. This is made by the Aspinook Company for the Permatex Fabrics Company. Wall coverings are distributed by Richard E. Thibaut Inc. and upholstery fabrics by H. B. Lehman-Connor Company, Inc. There are three qualities—a light weight for curtains

Breakfast, Supper, —A book in Bed

whether by choice or compulsion—is infinitely happier when served on this convenient tray. Its sturdy stand precludes upsets. When not in use it can be folded. It is particularly desirable for the children. And as a gift it is practical and inexpensive.

Touching a spring and raising the top to the desired position, a book, paper or magazine is supported at a convenient angle. In the finest of enamel finishes,—Ivory, Orchid, Pink, Blue or Green and decorated by hand.

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Two jade elephants . . . a carnelian dog . . . on a hand-chased clock of bronze with a base of rose quartz and bronze . . . a notable combination of color and texture.

This graceful vase of cobalt blue fayence is enhanced with hand-chased bronze and stands 12" high with 11" diameter.

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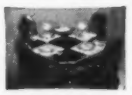
Top of beautiful hardwood in perfect keeping with other fine furniture in your home. Polished to a satin smoothness, ideal for card playing. Cannot stain or become unsanitary. Special patented built-in score pad. Removable ash trays and drawer for pencils and playing cards. Simpler, stronger folding mechanism. A useful "extra table." Genuine American walnut. Price $18.75 prepaid. COWDIN COMPANY, *2nd and Davis Streets, Portland, Oregon.*

$18.75

THE Cowdin CARD TABLE



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A SCREEN of wall paper, chintz, paper, or leather—tooled or painted—can be used to advantage in practically every room of the house. While a strictly utilitarian reason may dictate the height and shape of a screen, the style and the material which goes to make it depend upon the character of the room and the owner's per- (*Continued on page* 45)

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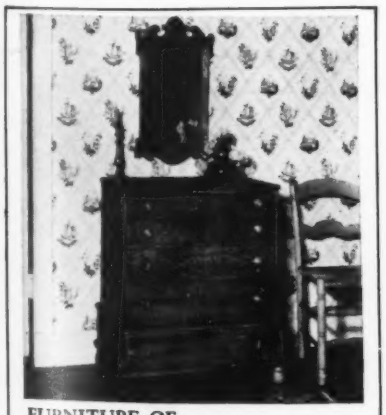

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Each piece individually finished to your order.
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Special Freight Prepaid during April.

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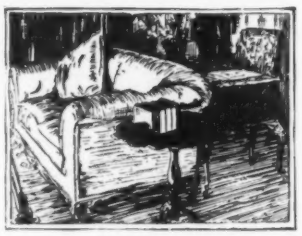

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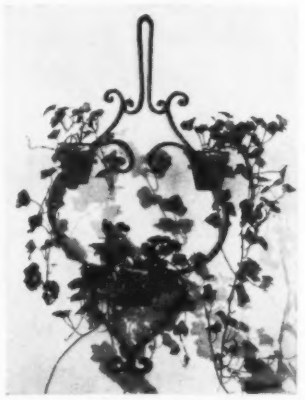

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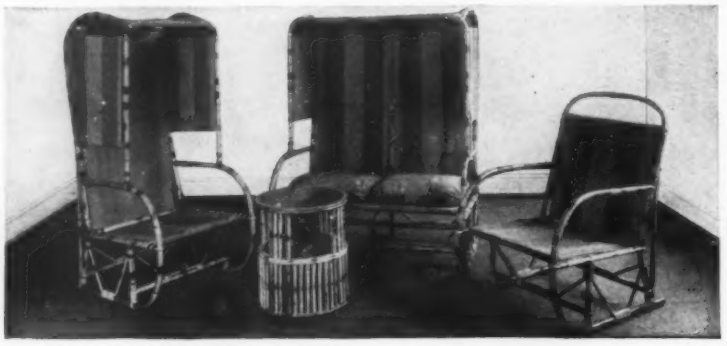

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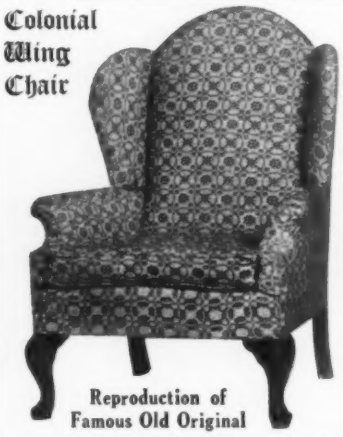

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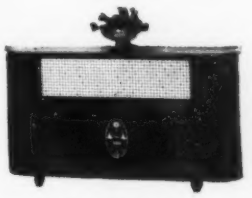

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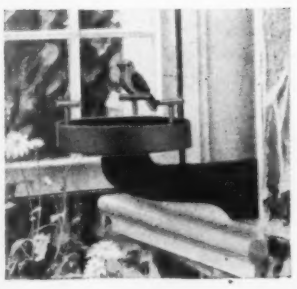

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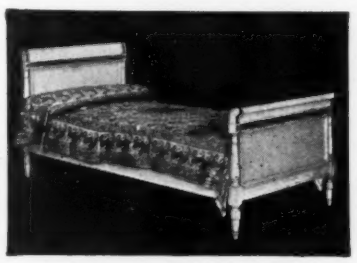

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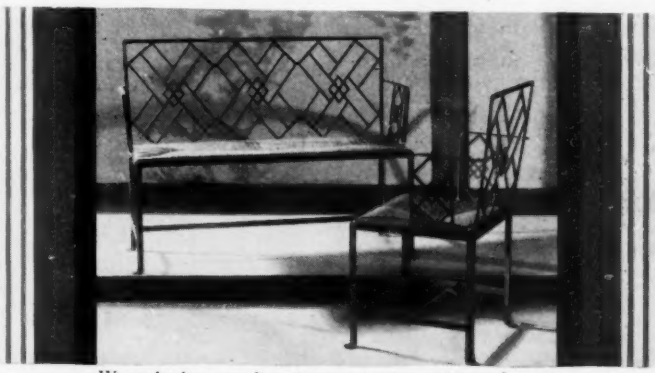

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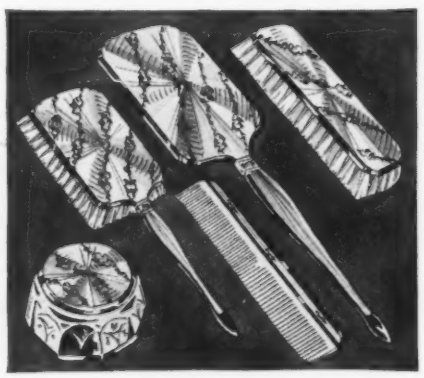

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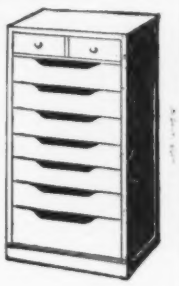

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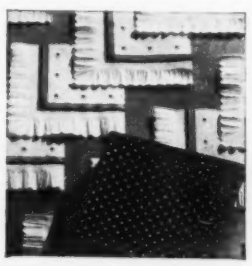

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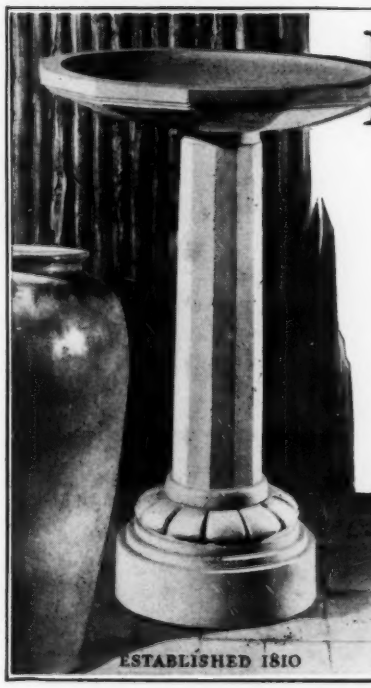

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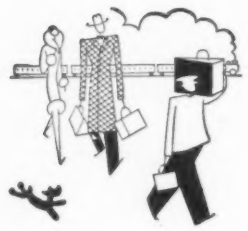

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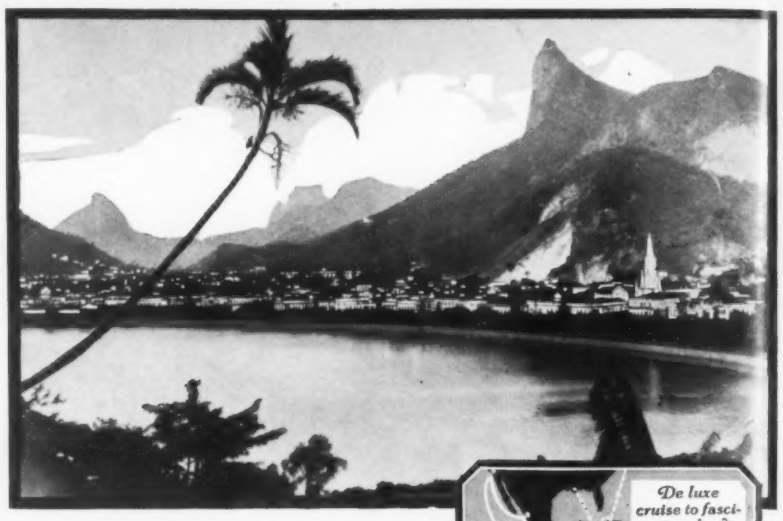

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"EVER SHOP IN PIG ALLEY?"

Thursday—Landing day! What a revelation, is Shanghai! No wonder all the world is curious about it. It's as cosmopolitan as Vienna! Wide European streets—in the center of town—branching off into rabbit-lane by-ways. Chinese swarming the place. In brocaded coats—and coolie cottons. Ricksha bells clanging. Funny tram cars with no rails. Foreign motors. And the traffic cops!—they're giant Sikhs in khaki. With beards, and huge turbans on their heads.

It's frightfully *interesting!* Just to walk the streets here. For twenty coppers, we hired a ricksha this afternoon. Ambled along Nanking Road. Past ten thousand great shops. (We were searching for *bargains!*) Off to the edge of town—to a rag-tag-end of a street—called "Pig Alley." Here everything's antique. And hand-made. Even the pewter. And what ridiculous prices! Oh, such a *lovely* pewter boat, a junk model. What a stunning dinner center-piece! And only five Mexs. (A Mex. is about 50c in our money. Ho, our shopping pin-money goes twice as far on this exchange.)

An antique lover would go *wild* in China! Old carved woods. Ming China. Cunning snuff bottles, once belonging to a Pekinese princess. We had to hire an extra ricksha to take our "vagabond loot" back to our ship.

On we went. To the Native City. Narrower and funnier streets. Music Lane and Bird Street. Chinese flutes playing. And food stalls cooking right on the street. Ate water-chestnuts on sticks for a copper.

We must have tea. So we wandered over a little zig-zag bridge. To the Willow Pattern Tea House (like the design on our plates at home.) Piping hot tea—poured out of a little pot, shaped like a bird. Jasmine buds in our thimble of a cup. As fragrant as a Chinese dream!

Five o'clock!—Dashed back to our President Liner to dress. Big dinner party tonight at the Majestic.

What a surprise—these gorgeous hotels in Shanghai. They'd make Manhattan sit up and stare. The Majestic used to be a private Chinese palace. There's an ivory room—a pearl room.

And the royal suite was once a Mandarin's *harem!* It's really a museum. They served our appetizers in a rock garden grotto. All ferns and shaded lights. Talk about swank!

And a sunken dance floor (of course we danced during our lavish dinner. Twenty-piece American jazz.) Oh, what an evening!

I'd like to stay in Shanghai a whole year!

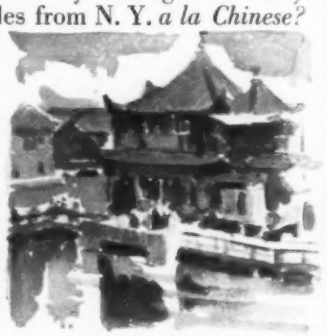
Friday—More new people on board. Bound for Hong Kong and India. Never get bored meeting different people in every port. That's the great advantage of the President Liners—always taking on new passengers. We meet globe-trotters who've done the world in every fashion. They say we're wise to do the Orient first. Then Europe will mean more.

This afternoon—out to the big Shanghai Sweepstakes! First purse a cool ¼ million. Whoops! I won—a little. Anyway, it was enough to buy my heart's desire. A mother-of-pearl make-up box with tiny secret drawers for jewelry. And a set of exquisite lingerie from Yates Road!

Can understand why the women dress so beautifully. With Chinese handiwork so cheap. And Frenchtown shops carry Paris models, as well. They say you can buy everything in the world in Shanghai. I believe it!

What do you think we ate at the Races? —*Eskimo pies!*

In the evening to the New World. All of young China there. Can you imagine a Coney Island 10,000 miles from N. Y. *a la Chinese?* It's a roof garden. They charge the Chinese 2 coppers to ride up in the elevators. (It's part of the amusement, if you please.) There are 4 Chinese vaudevilles going at once. Games and side-shows. We laughed until we were hungry. Then we tried a pair of chopsticks. Never knew fried prawns were so *delish!*



"Home" to the ship by midnight. Grand, comfortable white bed!

Saturday—Today was a Russian Day! Could just as well have been Moscow. We met Stepanova. A Russian dancer, the idol of Shanghai. Our party grew and so, to the Russian Cafe in Range Road. Peasant music there. And what *hors d'oeuvres!* On a huge tray like a barge. I counted 24 kinds—Oh, what tempters! They're called "Sakushka."

All my life I've wanted to go these places. What a dream come true!

And now there's Hong Kong and Manila ahead. And Java and India . . .

Note: This is the second of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 2-C of the nearest Passenger Office listed below.

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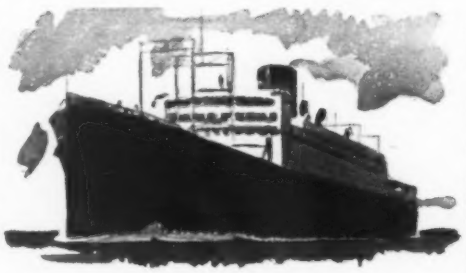

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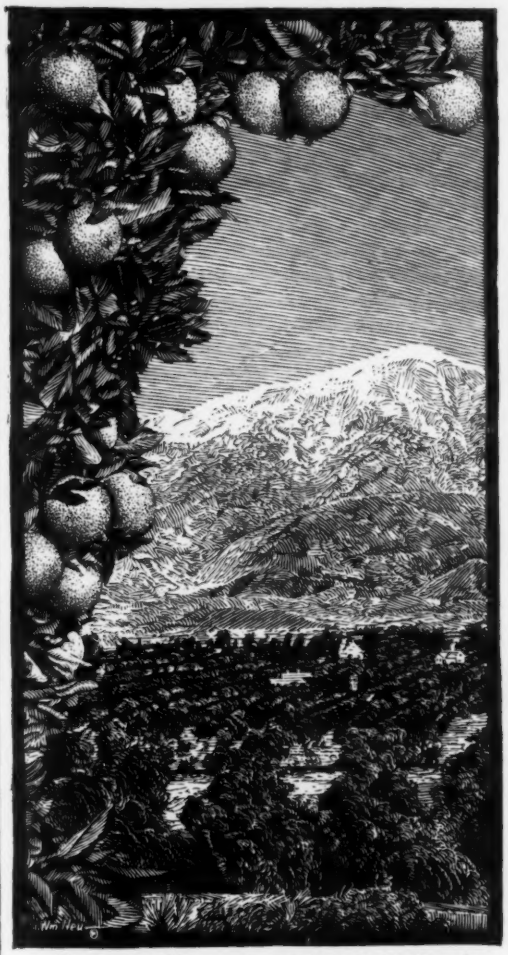

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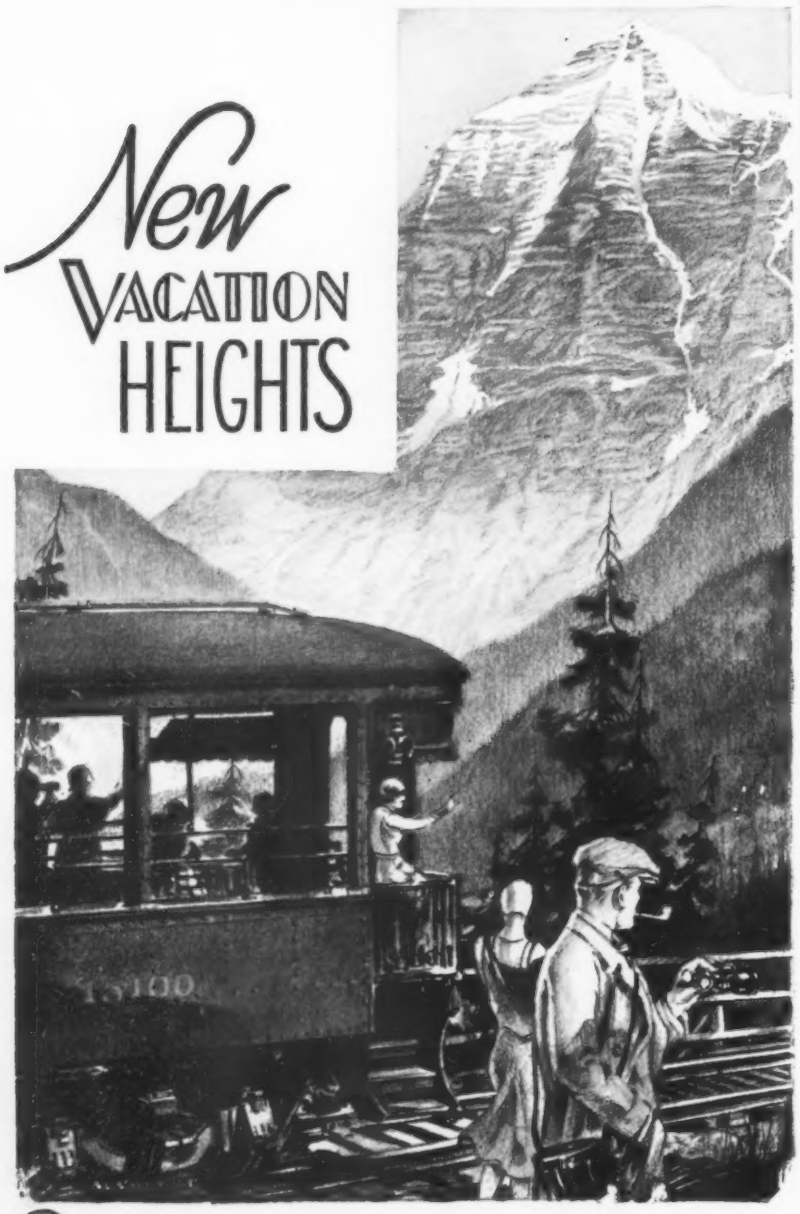

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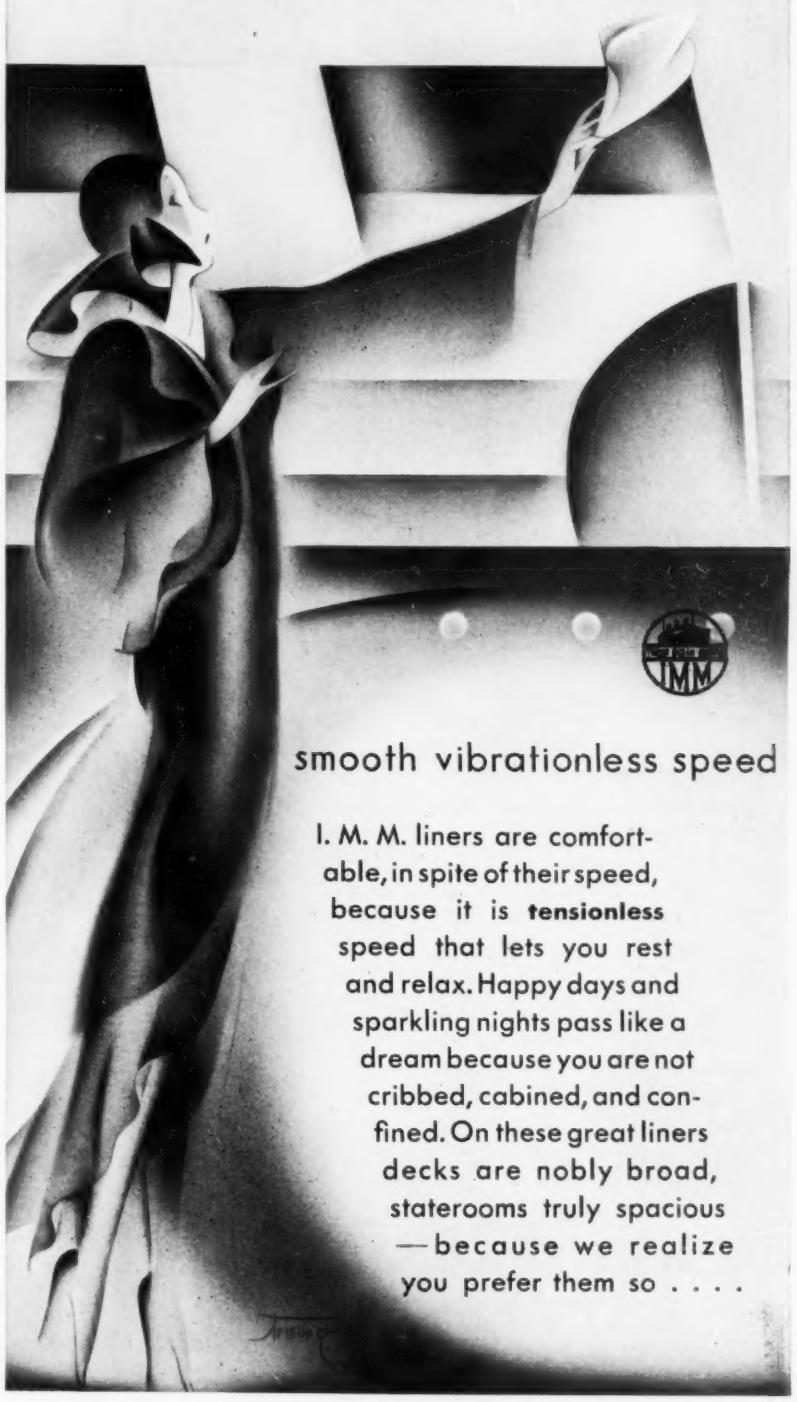

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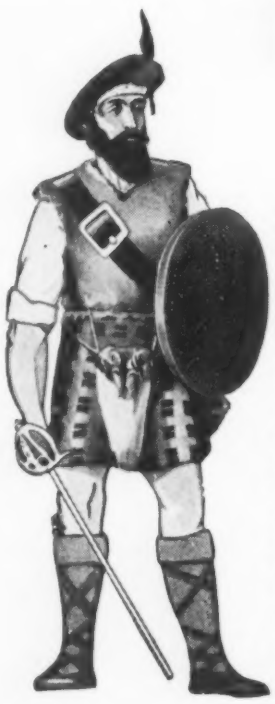

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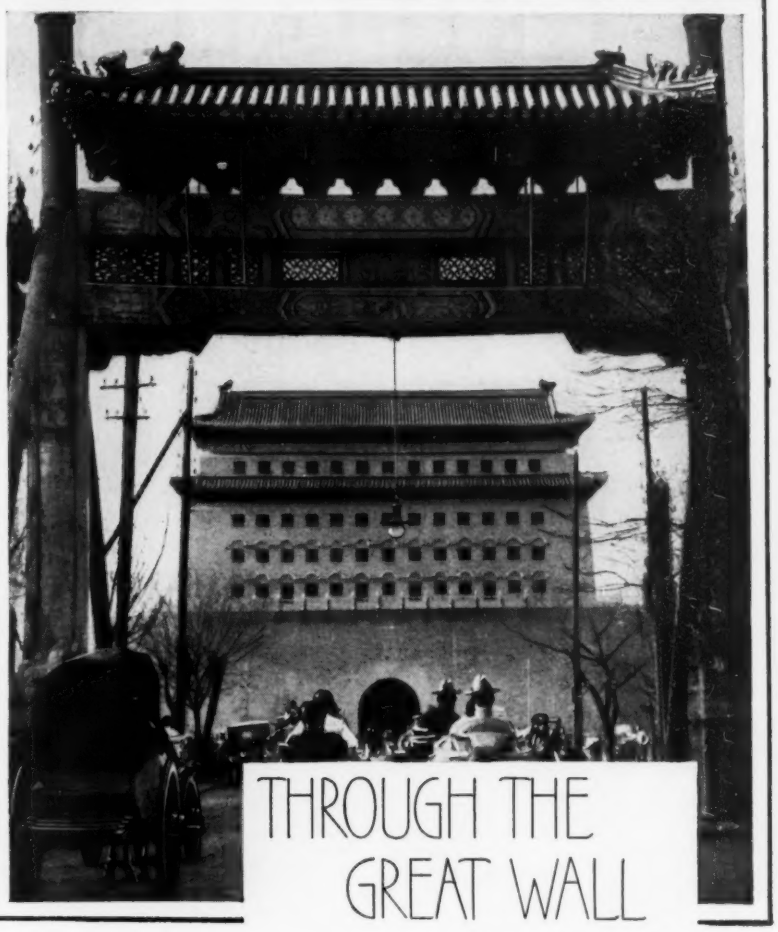

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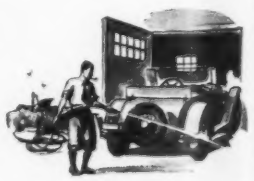

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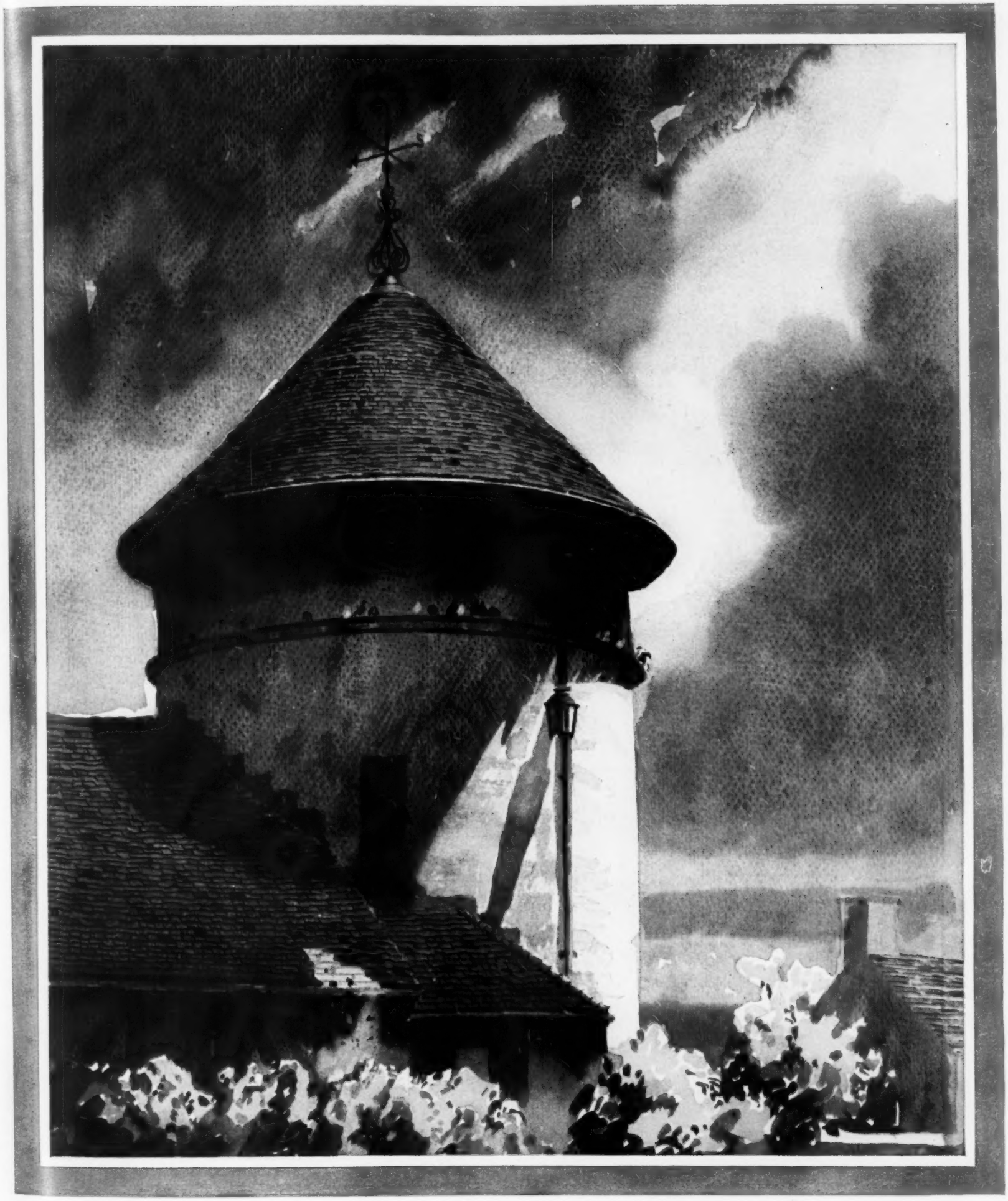

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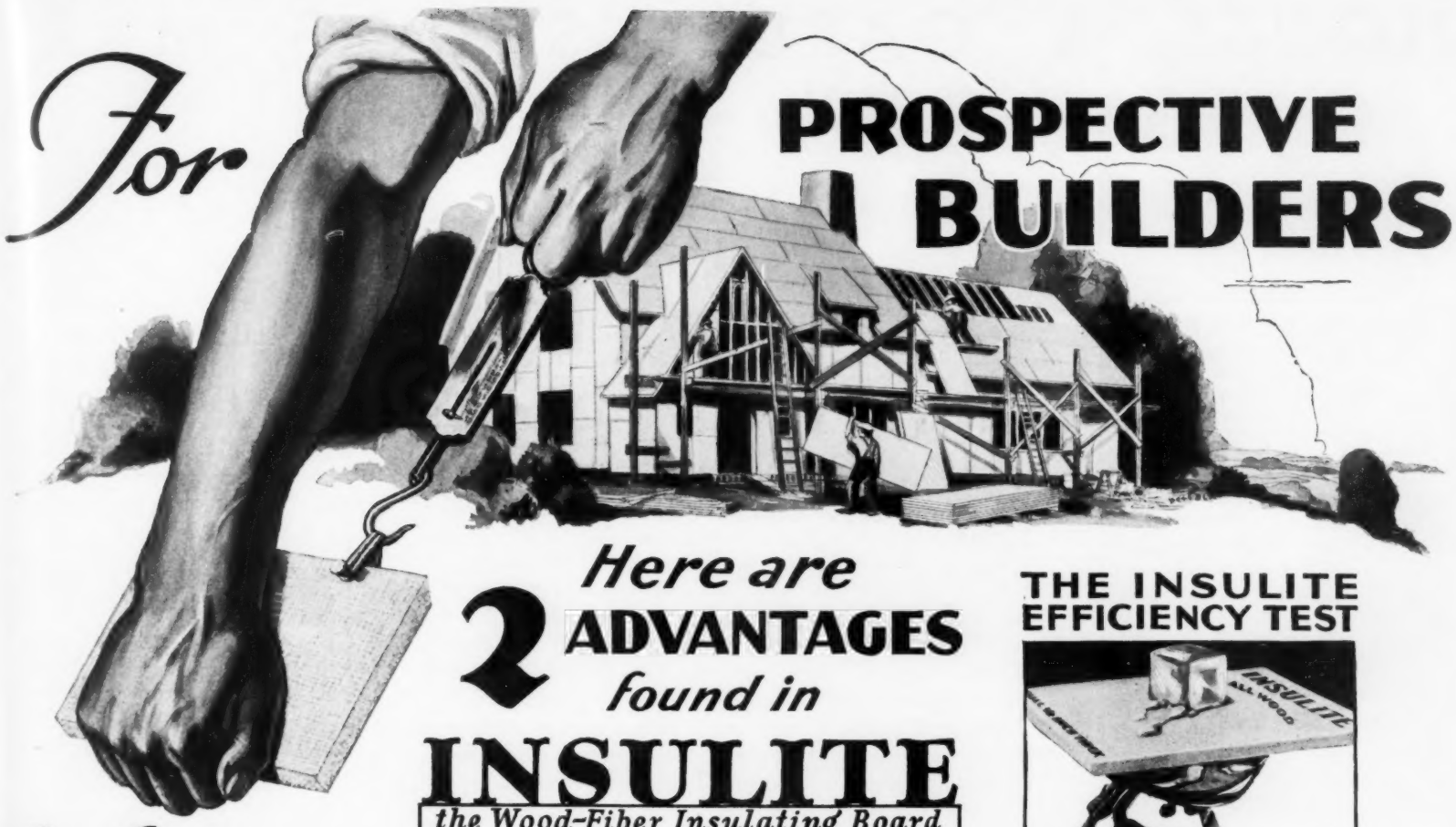

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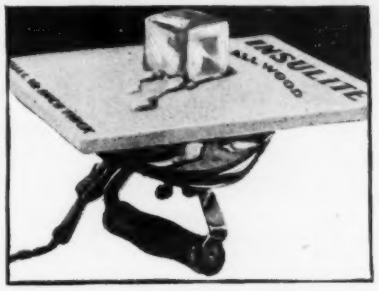

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Prove Insulite's greater strength . . . . . Drive a nail a half inch in from the edge and through a board of Insulite. Loop a strong cord around the nail and with hand scales, see how much greater pull is required to tear the nail through Insulite than through any other insulation boards similarly tested.

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EVERY once in a while there comes into one's hands a book which so perfectly covers some specific subject that even a professional writer is glad to step aside and let the other fellow tell the story. Such an experience was mine the other day when, settling down to write about French Bulldogs, I turned to the official volume of the French Bulldog Club of America and the French Bulldog Club of New England to refresh my impressions of this quaint breed. Turning its pages, I came upon such a perfect analysis of the Frenchie's character traits that, without more ado, I decided to quote it verbatim. This, then, from page 265 of *The French Bulldog:*

"In the first place, as has been said before, they are wholly distinctive, having a quaintness and smartness of appearance all their own, which gives them an individuality that separates them from all other breeds. In one respect this is strikingly shown in peculiar formation, carriage and set on of ears. Another distinguishing feature is the unmistakable expression of sauciness or pertness, which shortness of muzzle and upturn of under jaw help to accentuate. This expression, while different from the sourness of their English progenitors, makes them no less decidedly out of the ordinary. Their short, compact body, indicating sturdiness; their rolling or rather mincing gait and quaint mannerisms of movement and action and a certain verve and *chic*, wholly French, all unite to add to their unusual attractiveness. Their full,

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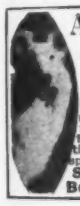

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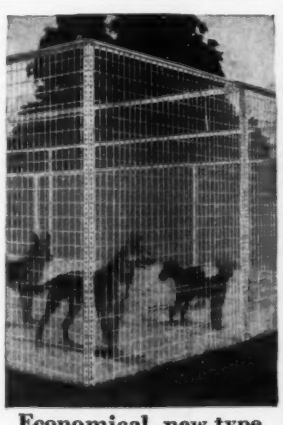

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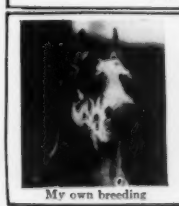

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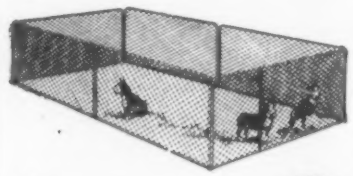

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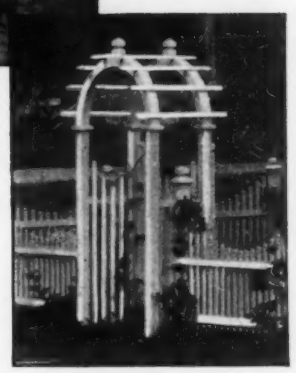

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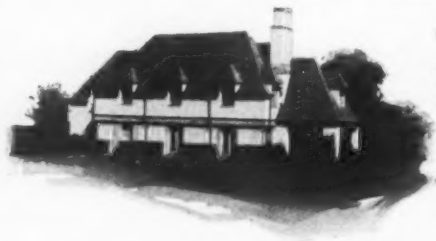

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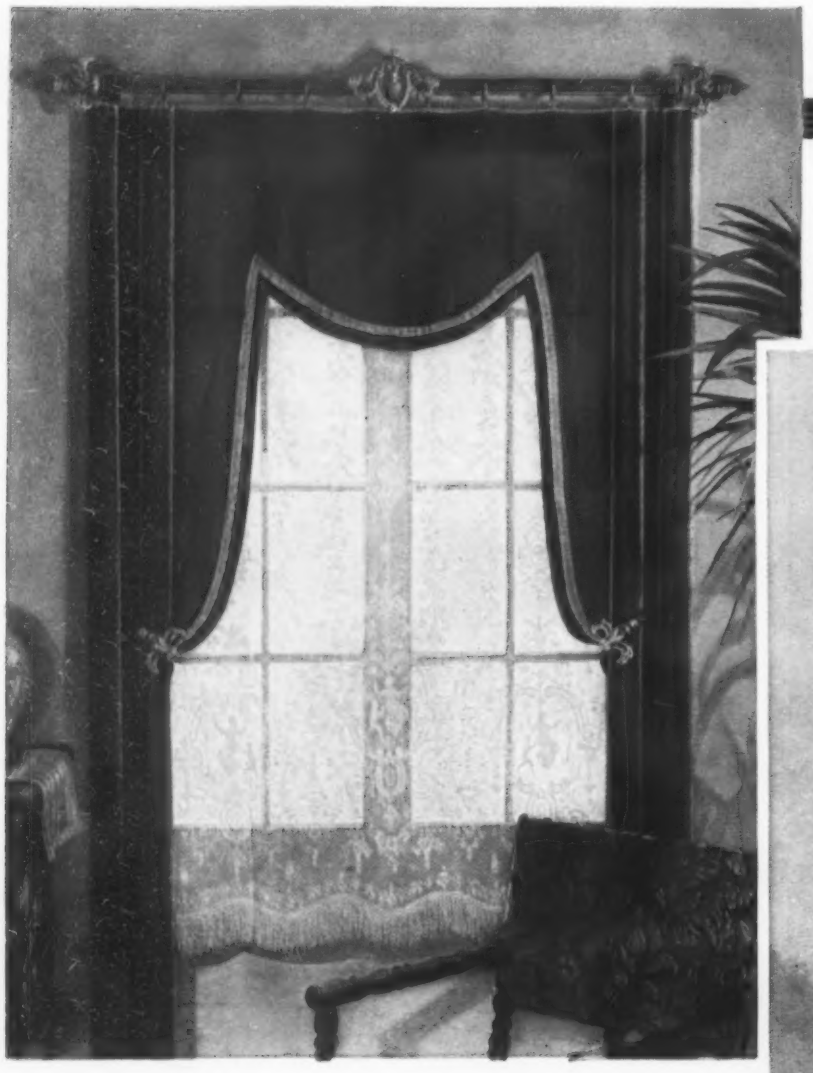
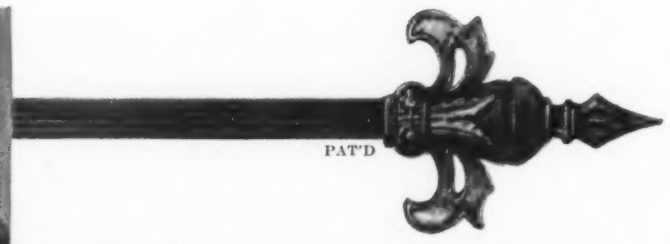
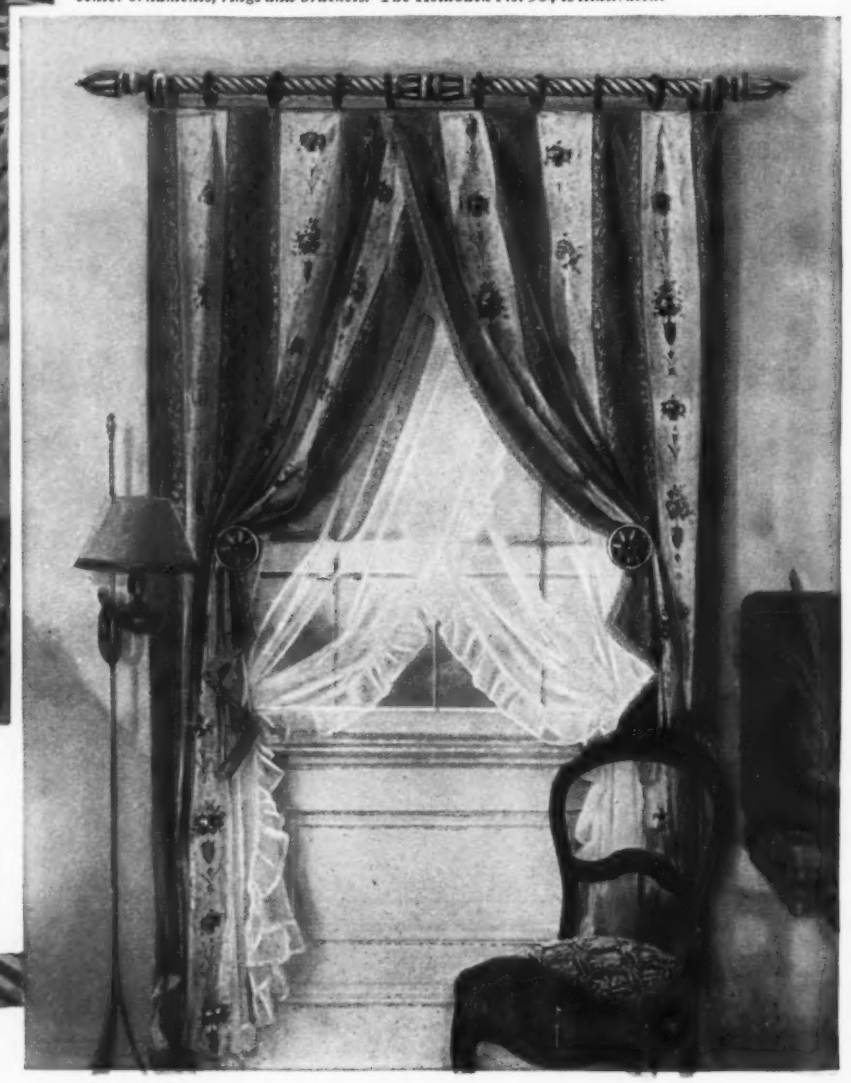
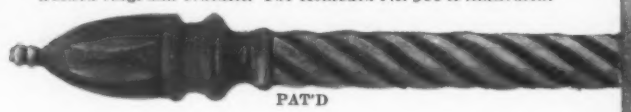




Above and at the left is shown the popular Judd Ivanhoe Decorated Extending Rod, used in a most attractively draped window, where a soft blue velvet is combined with a silk-net panel. This Rod comes complete with ends, center ornaments, rings and brackets. The Holdback No. 564 is illustrated.



At the right and below is shown the Judd Victorian Wood Pole in Polychrome finish used with a rose and tan glazed chintz and cream Point d'Esprit. The fixture comes complete with ornamental ends and center, wooden rings and brackets. The Holdback No. 366 is illustrated.



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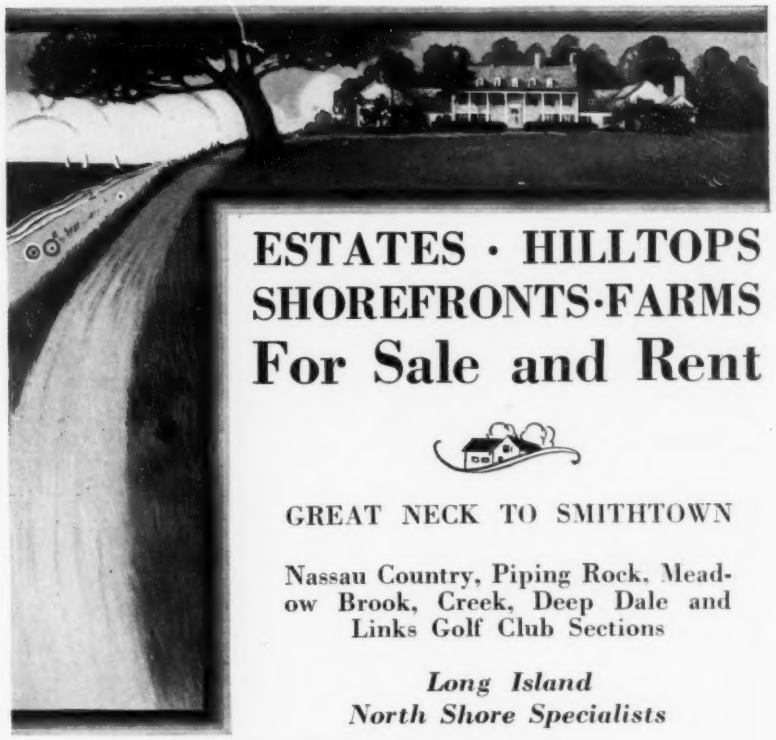

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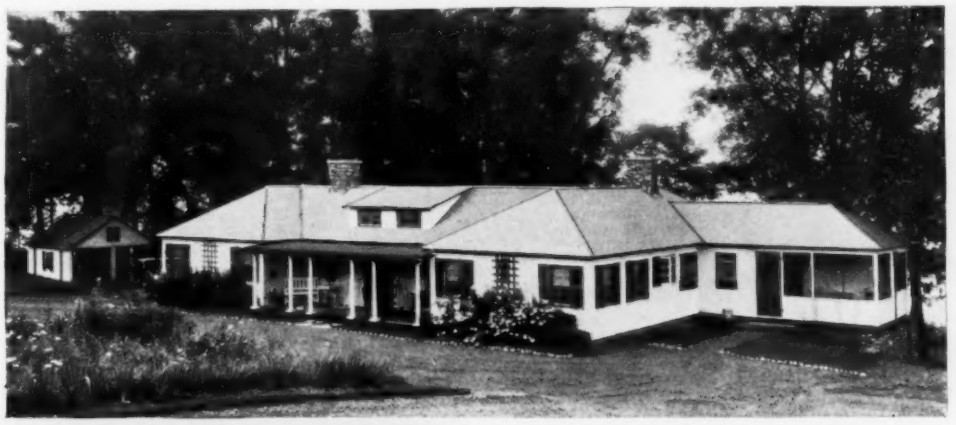

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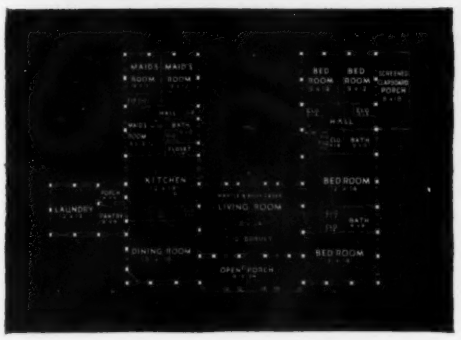

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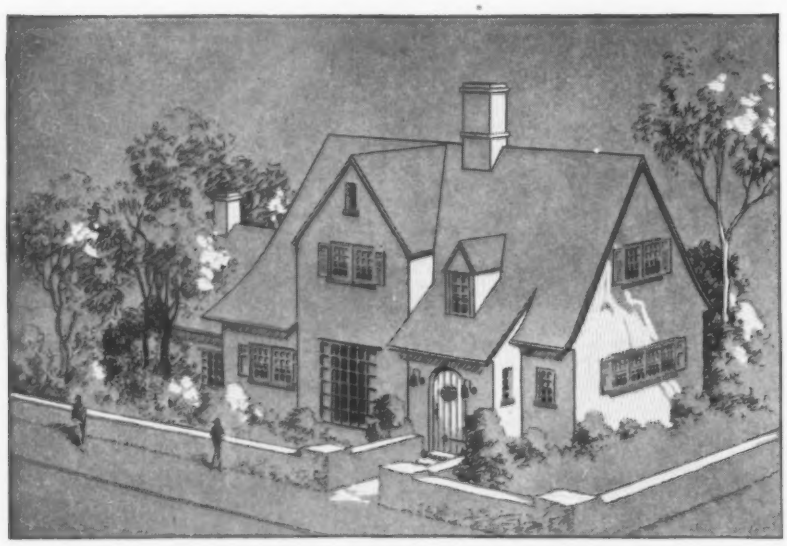
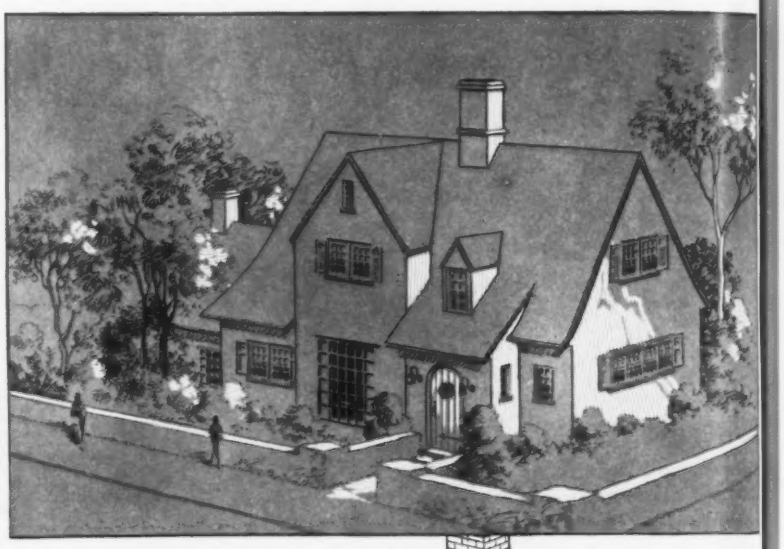
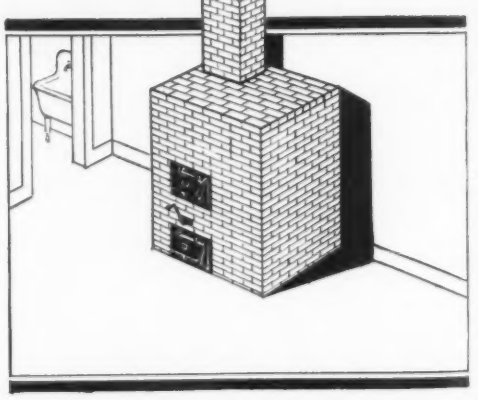


——a look in the basement will tell





TWO houses—exactly alike to all appearances, yet only *one* is truly modern! . . . For only *one* has a Kernerator, the crowning convenience for modern housekeepers. In this home there is no rubbish problem, for the Kernerator quickly disposes of it all. Wrappings, wilted flowers, garbage and refuse of all kinds are forgotten when they are deposited in the handy hopper door . . . All burnable materials are incinerated in the Kernerator and bottles and other non-combustibles are flame-sterilized for removal with the ashes. No fuel is required. The air-dried waste furnishes the fuel for its own destruction . . . There are Kernerator representatives who are *incineration specialists* in 150 cities. Ask them to tell you of the complete convenience of a Kernerator and how it accomplishes effortless waste disposal.

KERNER INCINERATOR COMPANY
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With oil or gas for heating, what will you do with waste and rubbish?

KERNERATOR
REG. U.S. PAT. OFF.
INCINERATION
FOR NEW AND EXISTING BUILDINGS

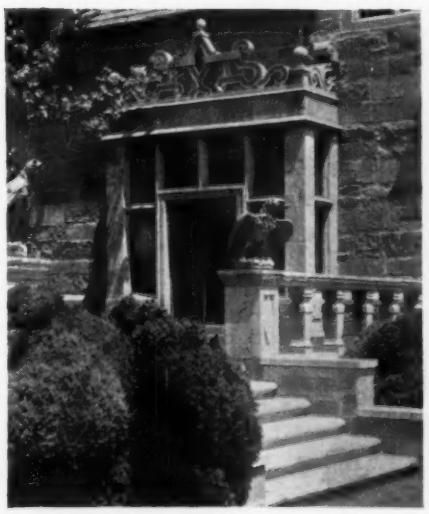
Residence, Greenvale, Long Island. Roger Bullard, Architect

HAVE YOU THOUGHT OF NATURAL STONE FOR YOUR NEW HOME?

THE beautiful, soft color-tones of Indiana Limestone range from a somewhat grayish buff, on through silver gray to a medium-toned gray of slightly bluish cast.

By building of this fine *natural* stone, you may secure a beauty of wall surface, a permanency of construction, that no other material offers. The color-tones of Indiana Limestone have infinite variety. They soften as the years pass, making your house actually more attractive with age.

ILCO Riplstone is a name we have given to Indiana Limestone prepared in a new way for residence construction. This new way of use makes it so moderate in price that it can be used in houses of average cost. ILCO Riplstone is sawed into strips at the quarries. These strips, carefully selected to insure a wall of color, texture, and pattern to suit your architect's design, are shipped direct to the building site. There, by a remarkably simple operation, the pieces of stone are made ready and laid up in the wall.



Indiana Limestone offers the architect a full range of expression as to general style and detail treatment.

Homes of stone built the "ILCO" way cost only 5% to 6% more than if faced with more ordinary materials. There is no upkeep cost when Indiana Limestone is used. Resale values are higher. Let us send you illustrated literature. Use the handy coupon.

Box 750, Service Bureau, Bedford, Indiana.

Please send literature and full information regarding ILCO Riplstone for residences.

Name.....

Street.....

City.....*State*.....

INDIANA LIMESTONE COMPANY · *General Offices:* Bedford, Indiana *Executive Offices:* Tribune Tower, Chicago

An exquisite interior in the residence of Mr. Francis M. Holt of Jacksonville, Florida. Mr. Mellen C. Greeley of the same city was the architect.

For *smart interiors* MELLEN C. GREELEY *favors* natural cypress

WHAT other material could make your rooms so warm, so modern, so beautiful, as the natural grain of Tidewater Red Cypress (Coast Type)?

It is no wonder that many such prominent architects as Mellen C. Greeley are using more of this delicately patterned wood than ever before.

Thousands of home owners have found it the most versatile of woods—a wood that can be left in its natural state, or waxed, or charred, or varnished, or painted—a wood that can be used in any room in the house for panels, trim, beams and window frames.

And, with all its beauty, it costs but little. For interiors, insist upon "sap grade Tidewater Red Cypress"—the grade most exquisitely grained. Any lumber yard can get it for you.

Ideas for interiors — FREE

Actual photographs of modern interiors by famous architects have been gathered in a booklet which we will gladly send you free of charge. Write to the Southern Cypress Manufacturers' Association, Jacksonville, Fla.

TIDEWATER RED CYPRESS

(COAST TYPE)

THE WOOD ETERNAL

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association.

Big Salkehatchie Cypress Co., *Varnville, S. C.* ~ Burton-Swartz Cypress Co., *Perry, Fla.*
Cummer Cypress Co., *Jacksonville, Fla.* ~ Everglade Cypress Co., *Loughman, Fla.*
Reynolds Bros. Lumber Co., *Albany, Ga.* ~ Wilson Cypress Co., *Palatka, Fla.*

The Alhambra Pattern

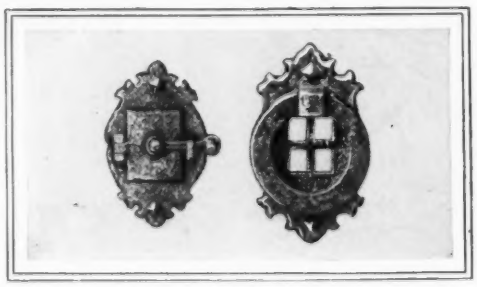
This pattern is the latest addition to the McKinney group of Forged Iron. It is the richest and most intricately designed of all McKinney Forged Iron creations. The delicate tracery of this pattern reflects the Moorish influence of the ancient Granada.

The beautiful Alhambra design is now available for complete home equipment: Entrance door sets such as handles, drop rings or levers operating cylinder locks; hinge straps and strap hinges; interior latch sets; hammered old brass and iron knobs and lever handles; garage strap hinges. Even the door studs are obtainable to carry out the effect.

In texture, McKinney Forged Iron is characteristic of the material itself—it is strong, rugged and enduring. It reflects sincerity in every line, every curve. It will withstand years of wear and weather . . . These charming McKinney products are supplied in three rust-proof finishes—Dead Black Iron, Relieved Iron and Rusty Iron.

This Alhambra Drop Ring Handle has an escutcheon trim carrying out the spirit of the hinge strap design. Escutcheon is fifteen inches in length.

At the right is shown peep-hole type Knocker in the Alhambra design.



The Relieved Iron sometimes is designated as Flemish or Swedish Iron.

In addition to the exquisite Alhambra design, McKinney Forged Iron is now produced in five other charming patterns: Warwick, especially suited to homes of the English type; Heart, Tulip and Curley Lock which are of English and Colonial extraction; together with the Etruscan which is of Southern European origin.

That you may study and compare the beauties of all designs, McKinney offers a beautiful Brochure illustrating their proper application. Use the coupon to request your copy.

Alhambra thumb-latch handle surmounted with a cylinder lock further suggesting the Moorish influence.

McKINNEY HARDWARE

"THE JEWELRY OF THE HOME"

Forged Division (H&G)

McKINNEY MANUFACTURING CO., Pittsburgh, Pa.

Kindly send me your Brochure on Forged Iron Hardware.

Name .....

Address .....

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Concrete masonry residence of Clarence E. Day, Architect, Detroit, at Lake Angelus, Michigan. The walls are of variable sized units, producing a surface that is both interesting and effective.

Concrete masonry for distinction

. . . *plus firesafety*

The walls of today's fine homes must render a far greater service than those of a decade or generation ago. To all previous requirements has now been added greater strength and durability—with lowered maintenance—and *firesafety*.

An example is illustrated on this page—the Lake Angelus, Michigan, home of Clarence E. Day, prominent Detroit architect. Mr. Day finds his home delightfully comfortable in both summer and winter. The reason for this is found in the excellent construction, and the fact that the concrete masonry units are hollow, forming a wall that is an effective barrier to extremes of heat and cold.

Concrete masonry responds freely to architectural expression, imparting a richness and character peculiarly its own. Erected with reasonable skill and care, concrete masonry provides a wall of *virtually one-piece construction*—of remarkable strength and durability. Inquiry will bring complete and interesting information.

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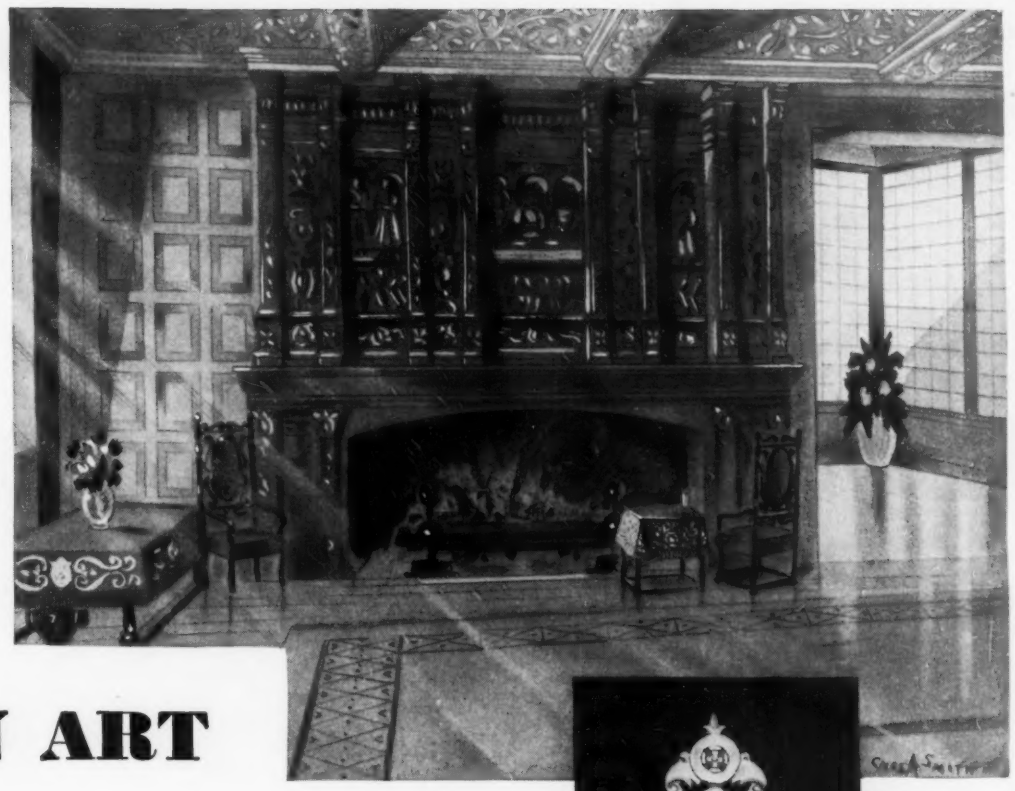
Concrete Masonry is a term applied to block, brick, or tile building units molded from concrete and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale, or slag.

PORTLAND CEMENT *Association*

Concrete for permanence and firesafety CHICAGO



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HARDWICK

THE ELIZABETHAN PERIOD is above all domestic in its appeal. Born under the Renaissance influence it offers beauty, comfort, and sturdiness. It insists on durability. For nearly a century RUSSWIN . . . actuated by the ideals of Elizabethan art . . . has combined grace with faultless mechanical operation. Hardwick, herewith illustrated, is one of the exclusive RUSSWIN designs in this delightful period. It will enhance the little manor house, the baronial home or the monumental business structure and provide unfailing, trouble-free, lasting service. Whether it be a sturdy, handsome door knob, a lock, door closer, night latch, or even such as small hinges and locks for the corner cupboard . . . all will be in perfect accord if you select RUSSWIN. Consult your architect or interior decorator, when making plans, or write to us for descriptive booklet covering RUSSWIN Hardware expressly made for leading periods of design. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor) New Britain, Connecticut—New York, Chicago, London.

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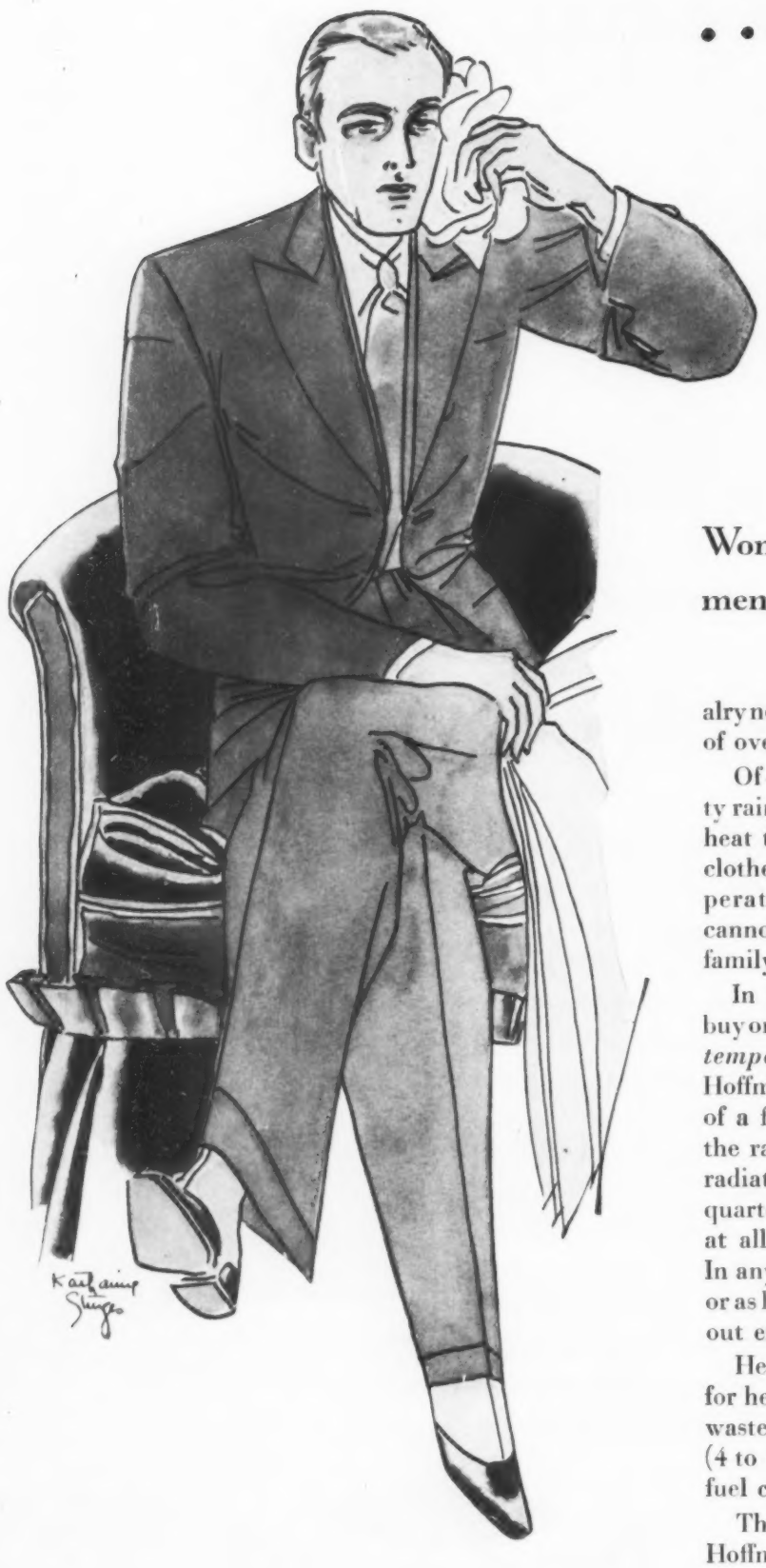
Hardware that lasts — Base Metals of Bronze or Brass

the modern martyr

...the MAN

whose home is overwarm



Women actually *do* need more heat than do wool-clothed men . . . Now they can have their 76° and you your 69°.

Men! There *is* hope. Chivalry no longer need exact the penalty of overwarm rooms.

Of course, modern woman's scanty raiment brings the need for more heat than is comfortable for wool-clothed men. Today a *uniform* temperature throughout the house cannot satisfy every member of the family.

In that new home you plan to buy or build, insist on *room-by-room temperature control*. It is called Hoffman Controlled Heat. The touch of a finger on the lever handle of the radiator valve commands that radiator to deliver full heat, three-quarters, half, one-quarter, or none at all. Action is sure and prompt. In any room you can have as much or as little heat as you require, without effect on other rooms.

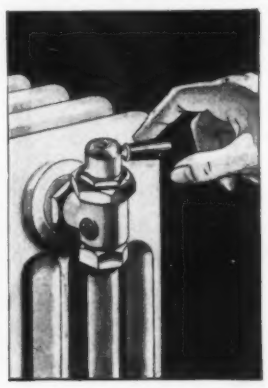
Heat is generated only as the call for heat increases. Thus there is no waste. Operated under low pressure (4 to 6 ounces heats large homes), fuel costs are drastically low.

The equipment that makes it a Hoffman Controlled Heat system can be added to any standard boiler and radiators, whether oil, gas or coal is burned. This equipment includes Hoffman Modulating Valves and Return Line Valves for radiators, the accurate Hoffman Damper Regulator, the remarkable Hoffman Differential Loop and the Main Vent. Perfect operation of Hoffman Controlled Heat is guaranteed for years by a conscientious maker.

Recently we have had a great many calls from architects and people building or buying homes, for full information regarding this great advance in heating methods. So we have published a booklet describing Hoffman Controlled Heat. May we send you a copy? Your request will be promptly filled. Address Hoffman Specialty Company, Inc., Dept. H-22, Waterbury, Connecticut.

• • •

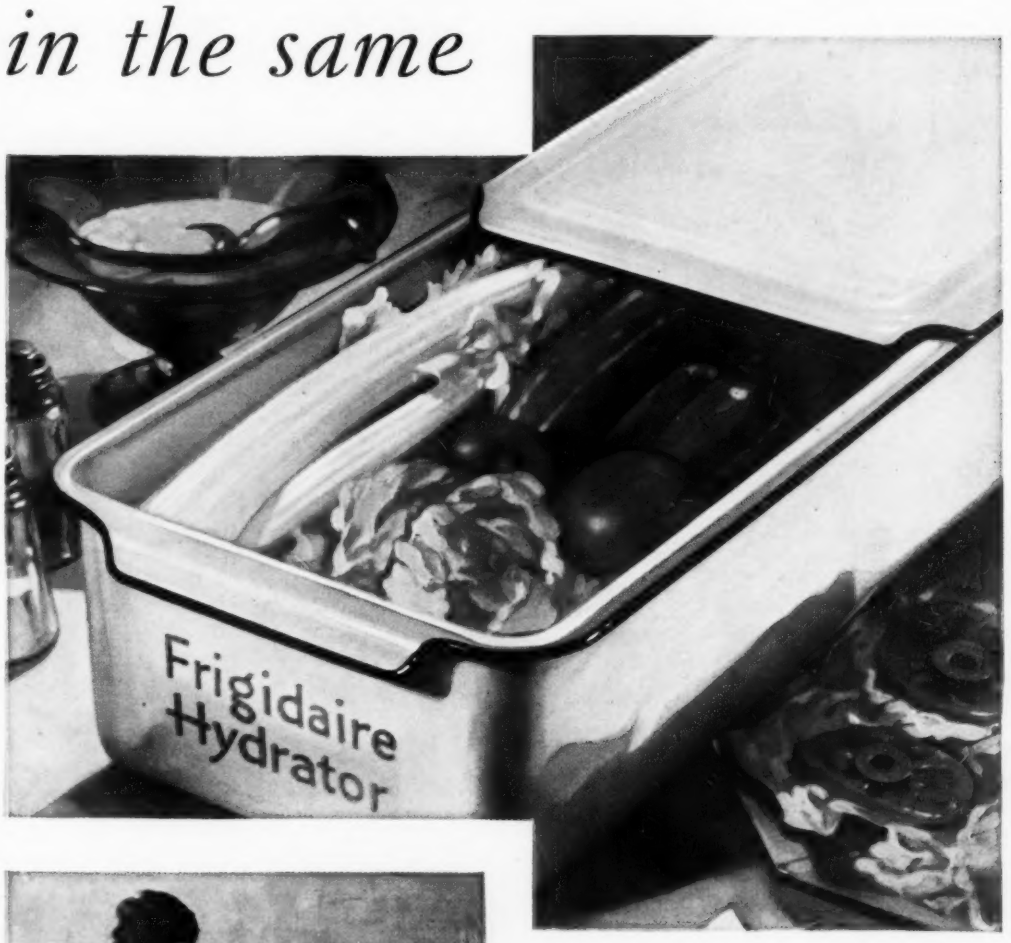
Swing the lever handle of this little valve, and command the radiator to deliver (quickly) as much or as little heat as you desire, without effect on other rooms.



HOFFMAN CONTROLLED HEAT

Now moist *cold and* dry *cold in the same refrigerator*

Frigidaire equipped with the new Hydrator now offers an extra service. Mail the coupon for salad recipe book and full details . . . today



The famous "Frigidaire Cold Control"

NOW, for the first time, you can have moist, reviving cold for vegetables and dry, frosty cold for meats and other foods—both *in the same cabinet.* You can have the right type of refrigeration for every kind of food. You can enjoy a new convenience in your kitchen. All of these advantages are brought to your home by the new Frigidaire Hydrator . . . now standard equipment on all household Frigidaires.

And what a difference the Hydrator makes in quality and flavor!

Celery comes out of the Hydrator crisp and brittle. Lettuce takes on a dew-drenched freshness. Tomatoes become firmer. Parsley, cress and other garnishes seem almost to grow again!

You'll want to know more about the Hydrator. And you'll want to know more about the "Frigidaire Cold Control"

which enables you to speed the freezing of ice cubes and desserts. You'll want to know more about Frigidaire's surplus power that keeps foods fresher—longer. You'll want to see and examine the beautiful cabinets in rust-proof Porcelain-on-steel inside and out. These features are being shown at the nearest Frigidaire display room. See a demonstration.

BOOK OF SALAD RECIPES—FREE

And by all means send for the latest Frigidaire catalog and our new, free, salad recipe book. The recipe book contains many new recipes which you have probably never tried before. It also gives you full details about the Hydrator. Mail the coupon today.

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Please send me, free, your new salad recipe book and a copy of the Frigidaire catalog.

Name.....

Address.....

FRIGIDAIRE

Electric Refrigerators for Homes, Stores and Public Institutions . . . Electric Water Coolers for Homes, Stores, Offices and Factories . . . Ice Cream Cabinets . . . Milk Cooling Equipment . . . Room Coolers

IF *you've an eye for Color you don't need a knack for painting*

HALF close your eyes . . . and picture in your rooms . . . the gay accents you'd love! Then paint them . . . for yourself . . . in no time . . . with ARTLAC.

You'll get effects you'll be proud of . . . though you've never painted before. You'll get that made-in-a-fine-shop look that few amateurs have ever been able to get, with any other paint!

Here's why. ARTLAC is . . . a paint like no other paint. So easy to apply! No "trick technique" to remember. Just begin . . . your second stroke will tell you that you need never be afraid of any paint job again!

For on large surfaces or small, ARTLAC goes on . . . in easy strokes . . . beautifully, satiny smooth! No rills . . . brush marks . . . joinings. No need to hurry. Even on large areas, ARTLAC will never dry, one part, before you've had time to go back and join up strokes. And if some bit needs correcting, go back and correct it . . . ARTLAC will soon smooth itself out . . . it will never give you away. ARTLAC dries between meals. Quick . . . but not too quick.

Hours saved—ARTLAC *goes on over any smooth, clean surface*

ARTLAC saves *hours* of work, when you're painting an old piece. For with ARTLAC you needn't remove the old finish, you needn't scrape the wood. If the surface is clean and smooth, it's perfectly safe to apply ARTLAC, right over old paint or varnish. It won't seep under, and "lift" old paint. *With* ARTLAC *you run no risk of an unsightly buckling, bulging.* ARTLAC can transform old pieces, in no time. Use ARTLAC, too, for unpainted pieces (they're making such lovely unpainted things, now!) ARTLAC will always give you finished results!

Here's a Paint that can't go wrong

Best of all, here are the new colors that you've wanted most!

The most modern colors in the decorating world! That new and exclusive yellow-green . . . chartreuse! Reds that have been seen, until now, only in priceless old trays and secretaries . . . glorious accents for today's smartest rooms! Greens with a new lilt . . . Blues . . . sophisticated blues! Pinks . . . gloriously different . . . porphyry . . . arbutus . . . sea shell. Grays with the new feeling . . . Oh, all the newest "decorator" colors will greet you, when you ask your dealer for the ARTLAC color card!

And here's why these ARTLAC tones are so clear, so beautiful. They were created by the largest maker of artists' paints in America . . . their tints blended from rare pigments that are usually found only on an artist's palette. From over 400 rare pigments, ARTLAC's fascinating colors come!

Try this wonderful paint . . . soon! Before you know it, you'll be doing whole rooms . . . and loving every room you do!

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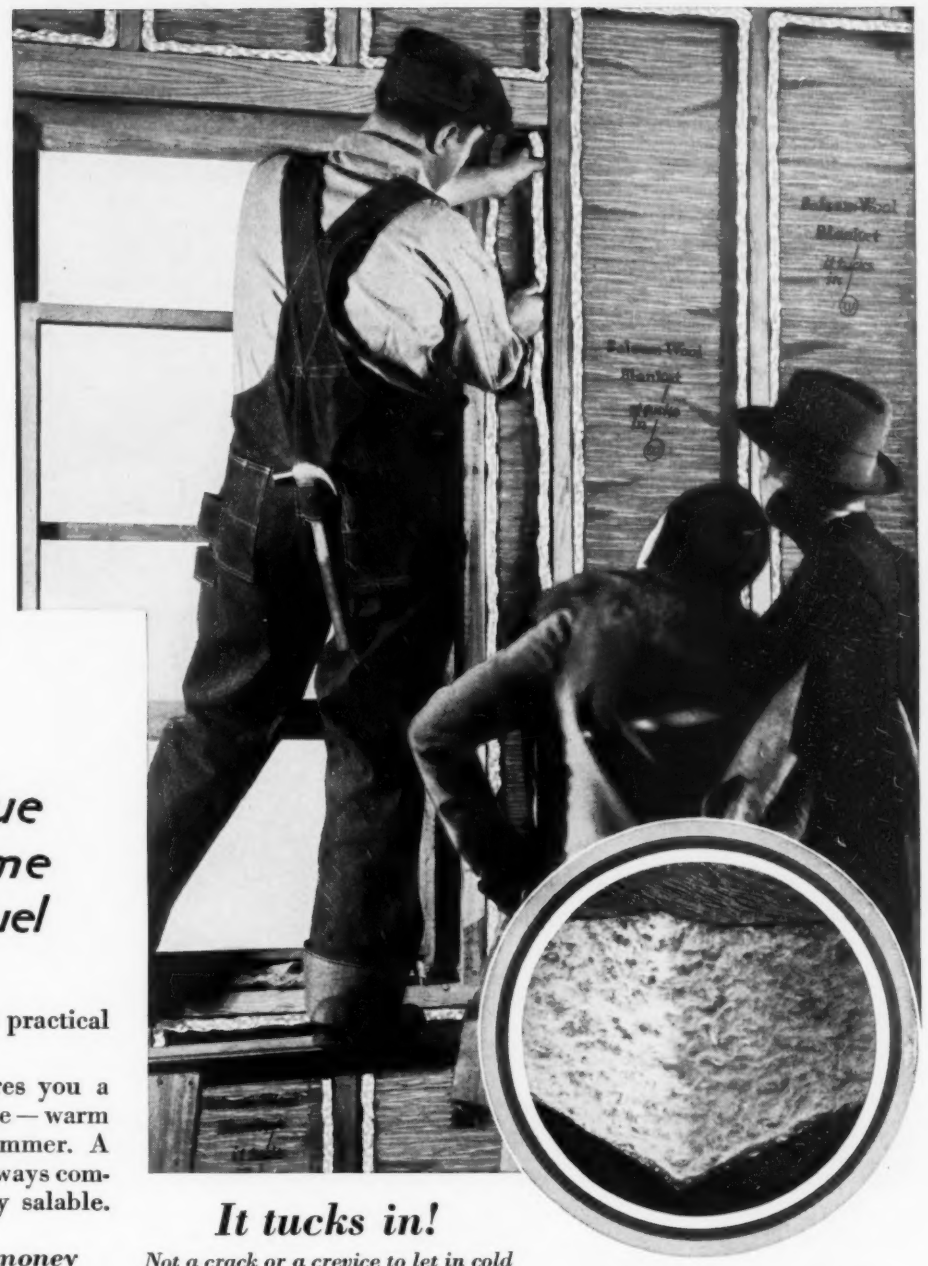
Make your new home warm and tight with "WOOL" from WOOD

Thick, fleecy, flexible.. this true insulation proofs your home against cold and wind..saves fuel



Here, in pictures, are the facts about *true* house insulation — facts that every home-builder should know.

The large picture shows why flexibility is of basic importance in house insulation.

Note how Balsam-Wool, in fleecy, blanket-like strips, fits snug and tight between the framing members of the house.

In cracks and crevices, around doors and windows, in all the difficult places, Balsam-Wool *tucks in.*

Everywhere that cold and wind might enter, it blocks the way — as only a *flexible* insulation can!

Like sheep's wool

The smaller picture shows Balsam-Wool in the recommended full-inch thickness.

It looks amazingly like sheep's wool. It practically equals the actual warmth of sheep's wool!

Thus in Balsam-Wool *alone* you get the great triple efficiency of 1. flexibility 2. full inch thickness 3. the highest insulating value ever attained in practical house insulation.

Balsam-Wool insures you a really heat-tight home — warm in winter, cool in summer. A truly modern home, always comfortable, more readily salable.

How it saves you money

True insulation, with Balsam-Wool, is one of the few things you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small — only 1½ per cent, on the average, of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool house — a smaller boiler, fewer or smaller radiators.

You save every winter on fuel bills — from 25 to 40 per cent. Thus Balsam-Wool actually pays you dividends every year.

In old homes, too, Balsam-Wool used as attic insulation cuts fuel costs, provides new year around comfort.

It tucks in!

Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied to attic floor or roof. A simple, easy way to make your present house warmer, your fuel bills smaller!

Send for sample and booklet

Let us send you the complete facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon.

Sold only by retail lumber dealers

WOOD CONVERSION COMPANY
Cloquet, Minnesota

Also Makers of Nu-Wood — the All Wood Insulating Wall Board and Lath
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"WOOL" FROM WOOD!

Balsam-Wool is made from the clean, pure fibres of northern trees. The fleecy "wool" is firmly held between strong, tough creped Kraft liners. They are waterproof, wind-proof and virtually puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent

Wood Conversion Company
Dept. D-3,
Cloquet, Minn.

Please send me sample of Balsam-Wool and Free Booklet. I am interested in insulation for

☐ A new house
☐ Attic of present house

Name.....

Address.....

A guaranteed Weyerhaeuser product

Balsam-Wool Blanket

THICK... FLEXIBLE INSULATION... EFFICIENT

All that is beautiful shall abide forever

THE restful beauty of rolling greensward . . . the grace of winding shrubbery, the radiant smile of many blossoms . . . trees, majestic in their silent dignity, and the peace and serenity of all ageless things under an azure sky! And against the natural loveliness of a modern cemetery, its crystalline clarity in pleasing contrast to the profusion of natural contours and colors, stands a family memorial carved in Vermont Marble—hewn from the everlasting hills—erected to perpetuate the cherished name that it proudly bears and honors.

In increasing numbers, men and women are erecting the more architectural types of family memorials, such as the mausoleum, the exedra, and the colonnade, during their own lifetime . . . Guiding their choice are the many memorials to the great names in the history of America . . . presenting to the world, in the beauty and dignity of Vermont Marble, the memory which is so indelibly engraved in the hearts and minds of their countrymen.

We shall be glad to send you illustrative material showing how leading architects have used Vermont Marble in the design of imposing cemetery memorials as well as in garden seats, bird baths, and other informal types of indoor and outdoor accessories to the well-appointed estate. Or, write for our booklet, "All That is Beautiful Shall Abide Forever." It gives helpful information on the problem of selecting appropriate memorial designs . . . Our Department of Plan and Design will gladly co-operate with a Master Craftsman in Marble in your vicinity—without obligation—in submitting sketches and estimates for your special requirements . . . Address: Dept. G 302, Vermont Marble Company *{the world's largest quarriers of marble}*, Proctor, Vermont.

IN addition to the distinctive beauty of Vermont Marble . . . is its resistance to the wearing effects of climatic conditions. Of these, the most destructive during the course of centuries is moisture. Bulletins of the governmental Bureau of Standards show that monumental grades of Vermont Marble absorb only about one-third as much water as the average of other memorial stones. Vermont Marble is imperishable and everlasting.

VERMONT MARBLE
The Memory Stone

HOUSE & GARDEN

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April 1930

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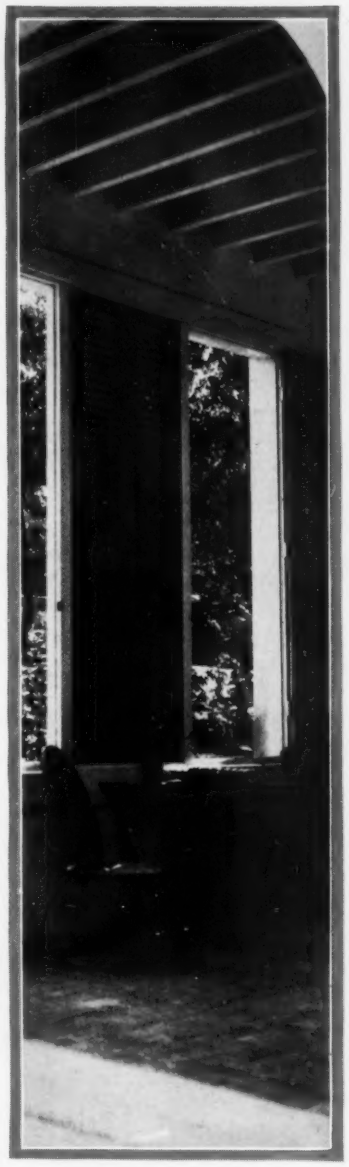

THERE is a certain Spartan school of humankind—mainly male, but including not a few of the sometimes gentler sex—whose reaction toward the amenities of house furnishing is distinctly Puritanical. Ease of mind and body within four walls, to these strong souls, is a mark of a self-indulgence that did much to make the world what it is today.

But consider a moment. The essence of Simple Living lies in physical and mental peace, and these are the fundamental background of good decoration.

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Trailing Arbutus . . . .

If you know, and love, that shy wild flower of early spring, you get a thrill of pleasure every time you uncover it.

Exactly the same holds true of Whitman's Chocolates. These choice chocolates have a fragrance, a purity and delicacy that make them more than merely an appeal to your "sweet tooth." They please all the senses.

As a gift, the SAMPLER is unsurpassed. As an Easter gift, the flower-covered wrap shown above expresses the true spirit of spring and rejoicing in

Consult the Bell Telephone Classified Directory for the nearest Whitman's agent. Send Whitman's at the last moment from any telegraph office.

Whitman's Sampler

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The BULLETIN BOARD

THE IMPORT SHOW. For the first time in their history, it seems, Americans will have an opportunity this summer to witness on their own soil an exposition which will closely parallel the trade fairs so well known in Europe since the 13th Century. During the week of August 4th, in New York City, the International Exposition of American Import Trade is scheduled to make its decidedly impressive bow, sponsored by a long list of mercantile and governmental notables from all over the civilized world.

The list of foreign products which will be on display is much too extensive to set down here. There will be found among them, however, many which will be of particular interest to home owners. We have done much with the importation of European architectural and furnishing precedents, but our own delineations of them have not always been successful. It should be of interest and a real benefit for us to be able to see in wide variety so many of the original foreign-made articles which are applicable and obtainable for American homes.

COLOR SCHEMES FROM EXODUS. Even the Old Testament will furnish color schemes. The curtains of the tabernacle were blue, purple and scarlet on linen, with a hem of embroidered cherubim. Aholiab, son of Ahisamach made them. It amused us, too, to find that the laver or wash bowl was made "of the looking-glasses of the women," which rather contradicts a certain fashionable friend who, on showing us some mirror plates recently, claimed they were the latest thing from Paris.

THAT NATIONAL FLOWER. That it is high time for the United States to decide upon an official national flower is indicated by the contest now under way between the supporters of the two leading species in the contest—the Wild Rose and the Columbine. We are not taking sides in the controversy, for we believe that both flowers are exquisitely lovely and that, however the clay-footed representatives of the peepul down in Washington may decide, both will retain all of their innate charm. Our point in doing our publicity bit on the matter is that we are a Columbiner as well as a Roser, and that we hope some authoritative action will soon be taken to settle the issue.

All of which leads us to an irreverent and wholly disrespectful query of our own: How many of the law-making luminaries who will eventually rule on the matter can be trusted to know whether the Columbine and the Wild Rose are flowers, or just new kinds of cocktails?

JOHNNY-CAKE HILL

A cedar has in altitude
  Advantage, while a wall
Of old New England stones must brood
  Together 'till they fall;

A cedar tree can watch the town
  A hilly mile away,
But walls forever crouching down
  Must wait for Judgment Day.

MARTHA BANNING THOMAS

PRACTICAL HORTICULTURE. A notable forward step in the promotion of finer plants and better understanding of their garden usefulness has been taken within recent months by the establishment in Lexington, Mass. of Lexington Gardens, Inc. Under the eye of Stephen F. Hamblin as Director this organization will carry on intensive tests with a tremendous variety of plant material and will offer the public exceptional opportunities for examination. It is planned to establish here a genuine center of practical horticulture in New England.

The original area contains some eleven acres, including a marsh, brook, Oak wood and glacial hill. There will be special gardens of at least five acres, of some twenty-five types. Among them it is planned to have a Rose Garden with 500 different climbers and 1,000 bush sorts; a formal garden; a trial garden of 2,000 rare perennials; a hardy border for eight months of bloom; a garden of 1,000 annuals; bulb, Fern, Lily and Primrose gardens; rock, marsh, woodland and wild gardens, special groups for autumn, spring and seasonal effects; display gardens of Iris, Peony, Chrysanthemum, Dahlia, Gladiolus and other groups; and special plantings for dwarf evergreens, sweet herbs, color effects and an unheated greenhouse for alpines.

The gardens will be open every day of the year, with continuous service to visitors. The Garden Clubs have been especially helpful in organizing them and from the former Botanic Garden of Harvard University has come much of the plant material that is going into them.

GEORGE KERR. The name of George Kerr will always be associated with the advancement of the Sweet Pea in America. Among the many horticultural labors of his long career this stood out foremost. Now that he has gone from us we wonder whence will come the man who can carry on the torch of this beautiful endeavor. The ranks of horticulturists have recently been thinned of many noble and important men. A new generation must advance to take their places.

STEELE'S CANDLE. Most of us, at an early stage of our education, were obliged to read parts of the Spectator and the Tatler, those two 18th Century London papers into which poured the wit and whimsicality of men of letters of that day. Joseph Addison, we were told by our masters, was a nice person, and his contributions should certainly be read, but Richard Steele wasn't supposed to be so nice a person and so we needn't bother much with his skits. Recently Sir Richard has been enjoying a pleasant revival, and he turns out to be a delightful fellow. A bit profligate, to be sure, yet he loved his wife frantically. He was forever writing her love letters even though she was only in the next room. To Steele we are indebted for a splendid phrase which, if we were given to mottoes, we'd place above our bed head. For Sir Richard was given to reading in bed, even reading the Classics, and his description runs thus, you'll recall: "Bring Virgil" said I, "and if I fall asleep, take care of the candle."

OLD DOC LEMMON HIMSELF. Last month we intimated that Old Doc Lemmon fans would find his sayings amplified into book form this spring, but we didn't know how soon the happy event would occur. The volume has already come to our desk and we find it even more satisfying than our long friendship with the old fellow had led us to hope. In it is the essence of sincerity, of humor and of fidelity to type. The book is far more than a collection of random themes, for through it runs a human story that in the end comes to a telling climax. We can think of no more fitting volume for the country guest room table and the personal library of all who welcome the haunting odor of new-plowed fields, the taste of wild Strawberries in June, the drowsy clatter of a mowing-machine drifting through the afternoon of a summer day.

FARMHOUSE REPARTEE. The scene was a small Connecticut farmhouse to which a reasonably fashionable New York woman had become attached after tiring of the complications of society. She had remodeled the house, made the garden herself and was completely enjoying her freedom from city ways and stuffy customs. Nevertheless she had to entertain, once in a while, friends from that other existence who couldn't undertsand what it was all about. One of them, a man, having spent the weekend and the hour for his departure drawing near, asked his rural hostess, "By the way, who packs my bags?" To which she replied, "I don't know, but you and I'll flip a coin to see which one does."

ROCK GARDENERS GET TOGETHER. Out in Cincinnati the Rock Garden Society of Ohio has come into being as, so far as we know, the first organization of its kind in this country. Its constitution provides that members must be familiar with the growing of rock plants, or students of alpines in their native habitats, or interested in the planning and construction of rock gardens. Active members are enrolled from within a fifty-mile radius from Cincinnati, and corresponding members from other parts of Ohio as well as from neighboring States. It is the hope of the founders that this society may become the nucleus for a federation of rock garden enthusiasts covering the whole State. Those who are interested can obtain additional information about the society, its aims and scope from the Recording Secretary, Miss Elizabeth Lampe, 2906 Fisher Place, Cincinnati.

Drix Duryea

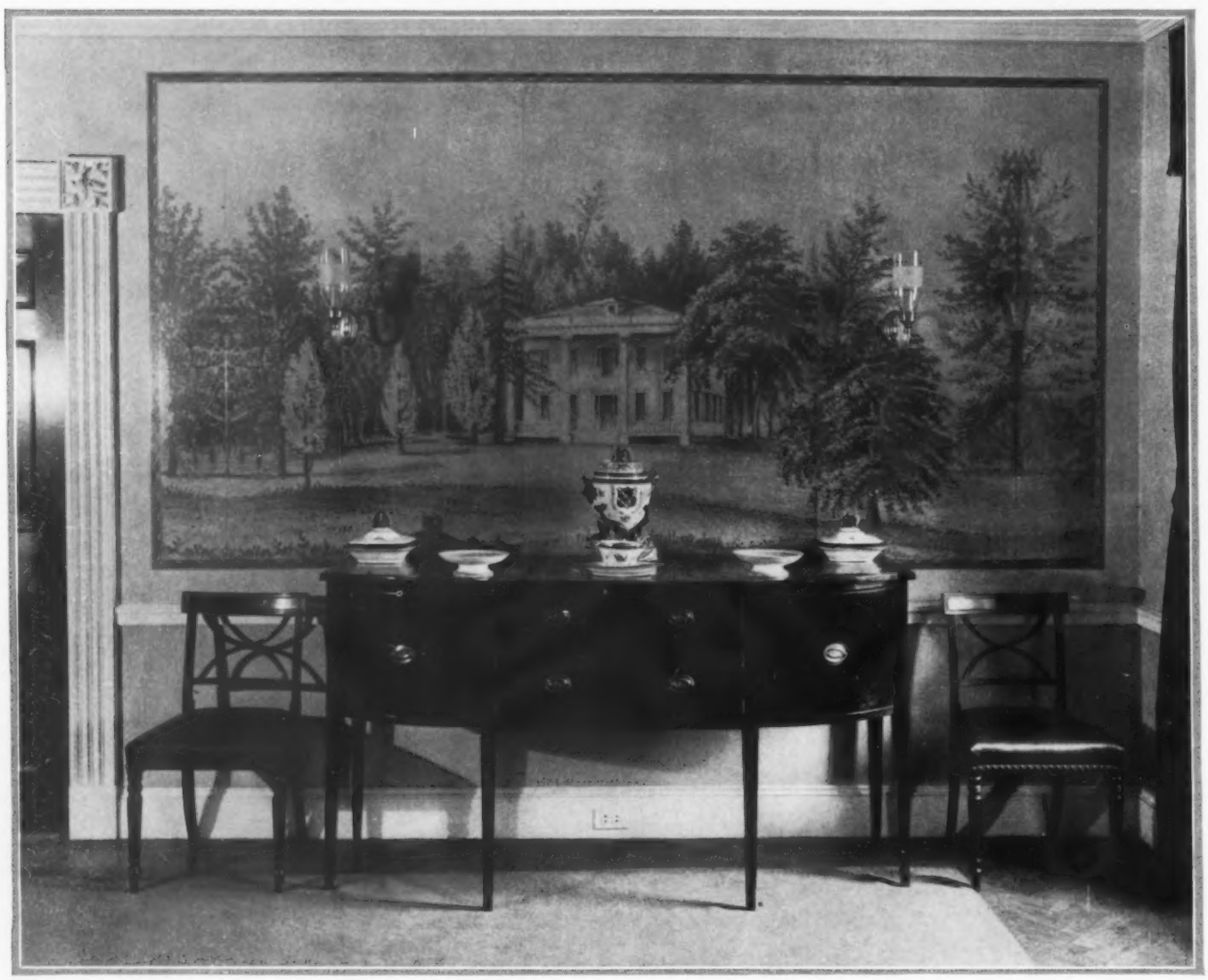
Photographic Murals Bring New Beauty And Interest To Wall Decoration

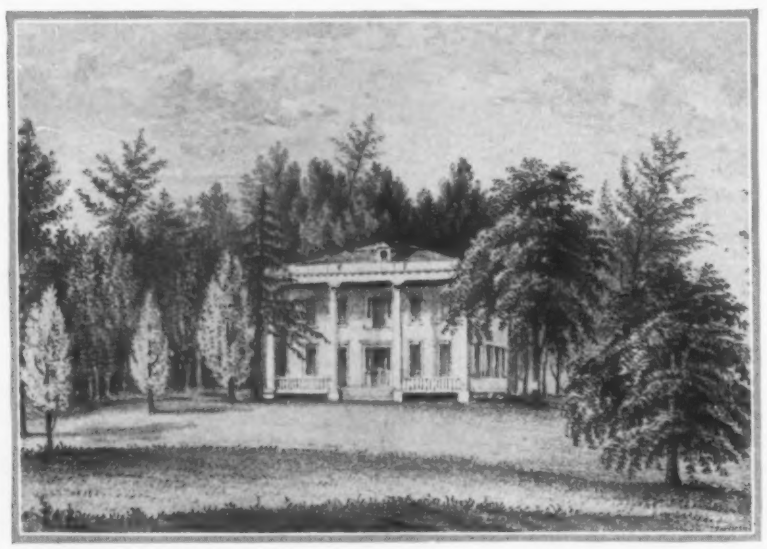
Frances Hamilton

INCREASING to an almost unlimited extent the possibilities for unusual wall decoration, a new medium—photographic murals—has made its appearance as a result of recent experiments by the Eastman Kodak Company. A photographic mural is, as its name implies, wall paper made photographically. It is specially treated paper upon which a scene that has been photographed from a book or magazine illustration, an original painting, map, etc., is printed by the projection method. The result is an artistic print which was exposed and developed in the same manner as any photographic enlargement. Jones & Erwin, decorators, in New York City, have been pioneers in this field of individual wall ornamentation, Mr. Erwin having devised all the wall treatments illustrating this article.

Think for a moment what this new method of decorating with enlarged photographs means! So wide is the choice of subjects that it is inconceivable to imagine a problem of wall ornamentation that cannot be solved by this process. Among the sources for pictures that can be utilized are photographs, drawings, paintings and pictures from books and magazines. Endless are the novel effects possible by photographic murals. For instance, a commonplace bit of woodland recorded through soft focus lens can become a subject of rare beauty for the walls of dining room or hall. Or the wall decoration may record the owner's hobby with pictures of hunting scenes, ships, golf or gardens. An instance of giving a personal touch to a room by this method can be seen in a country house in upper New York State where the dining room walls are decorated with enlarged photographs of members and scenes of the Genesee Valley

Walls in Owen Winston's New York dining room (opposite) are decorated with photographic murals. These are photographs made into wall paper by a process recently perfected by the Eastman Kodak Company. The pictures were plates from Valentine's Manual. These were photographed and enlarged to the required proportions





(Above) This view of the old Astor residence, which stood originally in the vicinity of Mr. Winston's present house, was photographed from a plate in Valentine's Manual and then enlarged to the proper proportions for the space above the sideboard. These interesting wall decorations were devised by H. G. Erwin and executed for him by the Eastman Kodak Company

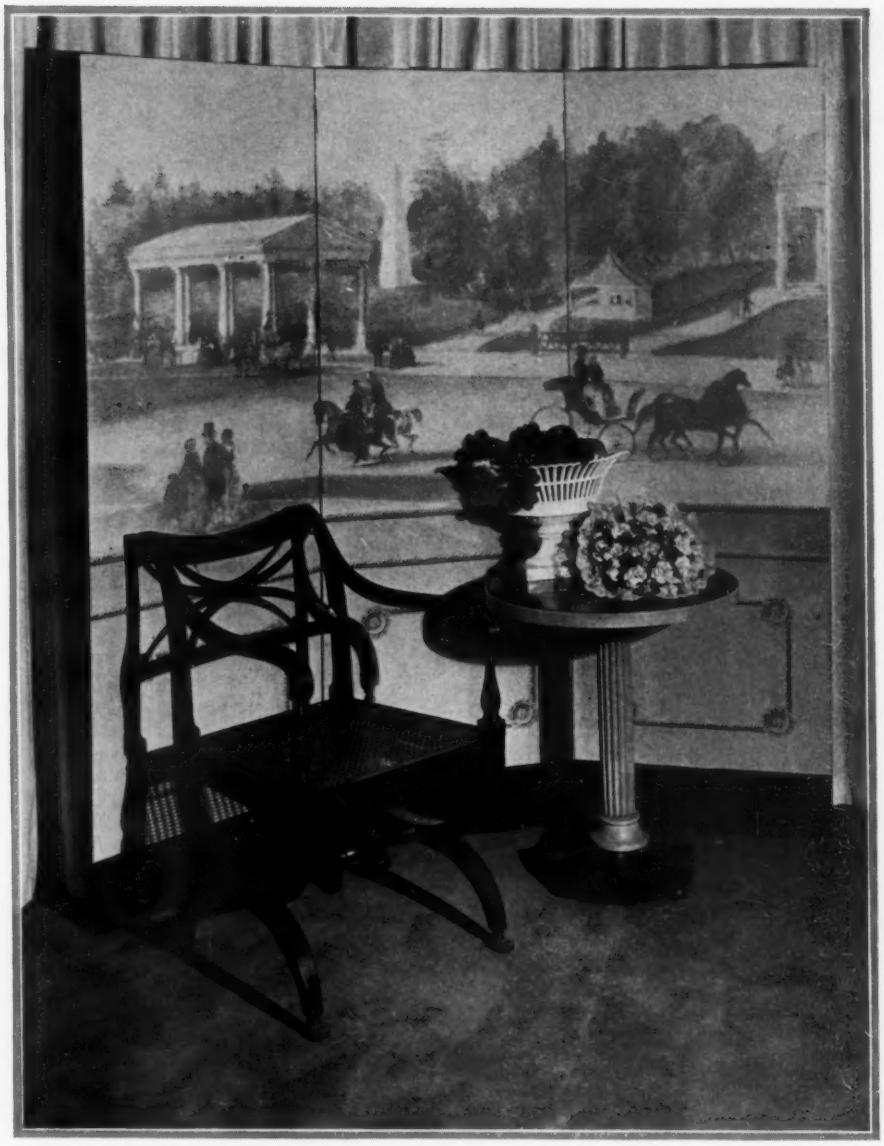
On the left wall shown below is a picture of the old Gracie mansion, which this dining room overlooks. An illustration of the Astor residence, which once stood nearby is also reproduced. On page 70, the picture to the right shows Mr. Winston's grandfather's India importing house. From this place he looked across to the post office, depicted in the center panel, another Winston house appearing in the view at the left

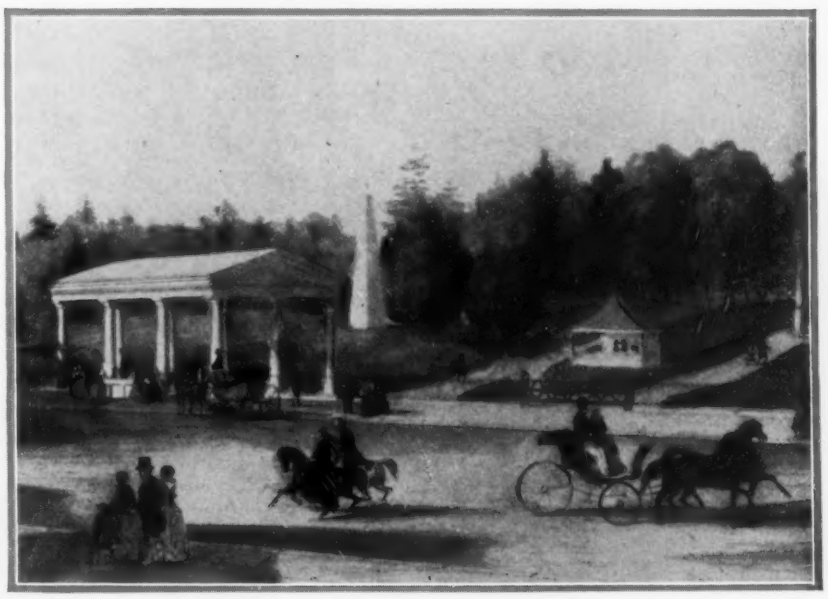
Hunt Club. These pictures are combined to depict a meet and are joined to make one continuous hunting scene around the room. In another interior, the living room of an English family residing in America, photographic murals depicting scenes of their ancestral home in England fittingly ornament the walls in panel effect. Another instance shows a wash drawing of conventional design photographed for the background of a boudoir, thus giving originality to the scheme without expensive treatment of the whole wall by the artist.

These are only a few examples of the effects possible through this new medium. It offers the heretofore unheard-of possibility of selecting a rare print, etching or map and having its subtle beauty photographed in diffused and enlarged proportions and made into wall paper that gives marked individuality wherever it is used. Because of the range of subjects this treatment is adaptable to all types of rooms—business offices, restaurants and shops, as well as the private residence.

The beauty of photographic murals can be enhanced by projecting the negative through bolting cloth. The resulting print reveals a cloth or tapestry effect in white tones which in addition to breaking up the grain of the negative gives a soft, pastel appearance. In cases where a half-tone or other engraving has been copied for projection, the engraver's screen is artistically apparent, giving the finished print somewhat the look of hand-blocked wall paper.

These murals are printed on photographic enlarging paper which comes in





Pictures on this page show other applications of photographic murals to interior decoration. At the left is a screen covered in wall paper made from a design of Spencerian pen work conceived on a two-inch scale and then enlarged to screen proportions. The paper on the other screen was made from an old print of Saratoga, measuring 5 x 8 inches in the original. From Jones & Erwin

sepia or gray. The Eastman experiments have revealed that No. 3 and No. 5 Bromide papers are well suited to photographic murals as they are durable and their surfaces satisfactory for coloring. There are three mediums for coloring photographic murals—oils, pastels and water colors. Pastels are the most successful as they can be quickly applied and mistakes easily corrected. No. 5 Bromide paper takes pastels well because of its rougher surface. Have a definite color scheme in mind before starting the work, and avoid realism. The decorative effect of a photographic mural is its charm. When finished, the pastel-tinted mural is often coated with varnish, which protects the wall and gives an antique effect. If this lacquer finish is used, allowance should be made for approximately a thirty percent decrease in color brightness. Waterproofing lacquer is applied by spraying with an air-gun, care being taken not to use the gun too close to the surface as the force of air will blow away some of the pastel. When coloring with oil, use large brushes or rags over large areas, and avoid streakiness. If mistakes are made, colors can be removed with boiled linseed oil, or, if dry, with carbon tetrachloride. Water colors are sometimes used and while results are often satisfactory, it is the least successful medium of the three.

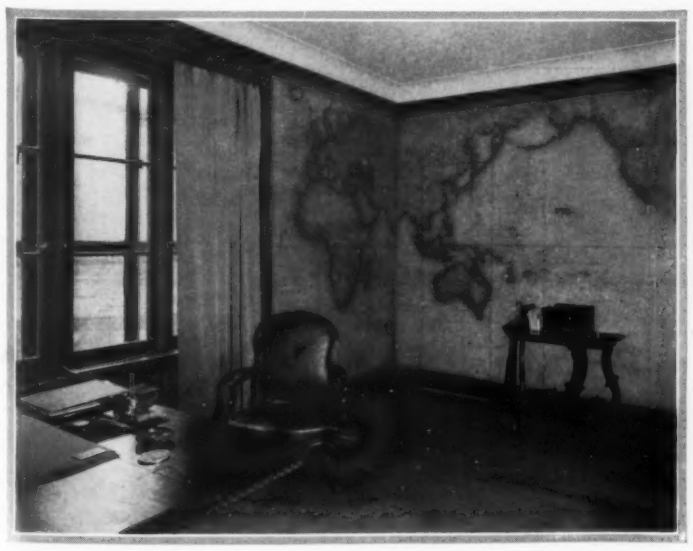
Although the production of photographic murals is merely making large prints by the orthodox enlarging process, there are several phases entering the printing and hanging process that should be well understood to assure best results. Firt of all, the shape of the composition to be used as wall decoration should be in proportion to the shape of the wall area to be covered. For instance,

(*Continued on page* 156)

At the right is a section of an interesting room with white woodwork and walls hung in white glazed chintz. At intervals are fluted pedestals holding tall urns. This portion of the wall was photographed and the picture made into murals. The result appears above where the wall back of the chaise longue is covered in photographic wall paper which is remarkably successful in creating the effect of drapery and pedestals. Jones & Erwin, decorators

The picture at the right shows another portion of the white room illustrated on the opposite page. This section, with its folds of gleaming drapery on either side of Venetian blinds, was photographed. The picture was then enlarged and made into wall paper, the result appearing in the illustration above. By this method it is possible to reproduce the entire background of this room by means of photographic murals. Jones & Erwin, decorators

Drix Duryea



At the left is a man's office showing another version of photographic wall paper. Individual maps were photographed and enlarged so as to form a panorama of the world around the room. The whole was then colored in the manner of the old maps. This room is in the New York office of Brown Brothers & Company

Concerning House Pockets—
A Plea For System

I AM contemplating a move. I've been contemplating it ever since I came into my present quarters twenty years ago. I've been hemmed in so by accumulations that I must spread! Every time I think of moving, I am struck dumb over the thought of the rows of file boxes with letters received and answered, of bills paid; I have been staggered by the boxes of stored possessions, each with its tale of association too precious to destroy. I have looked at the double-rowed book shelves, and have groaned at the mere suggestion of packing them. In my mind's eye, I have seen the cavalcade of vehicles transporting my possessions, mostly things saved from the passing of time—records of the self that has lived—moving to the new abode where I am going to live.

I was on top of a step-ladder last Christmas, searching blindly for the tree decorations which we had carefully stored away from the season before. At first it was a mere fleeting suggestion passing through my mind; but as soon as a pile of boxes was pushed off the shelf upon me, the thought became a passion. Why should we have to spend our valuable moments in useless searching for things we have stored away? Why should we always have to believe that what we are looking for is certainly on the top shelf of a closet, available only from the precipitate heights of a shaky ladder? Why, even then, should we have to grope at a dangerous angle from bulky package to bulky package, separated from each other by oddly shaped baskets, with linen miscellanies and empty bottles?

"Here," I said to my noble assistant, "I am going into the library to consult my How To Build A House books. I've something important to do." I rubbed my head, still smarting from the downfall of sharp edges, and beat a hasty retreat—dusty, disgruntled, shamelessly passing the buck, but anyway holding on to my idea: which was that in planning homes, house pockets have not yet received the recognition they deserve.

MAN has always attached to himself convenient receptacles for carrying things: the game bag, the mail pouch, the brief case, the music roll, the medicine chest, the tool kit, the wallet, the reticule. I have fourteen pockets in the suit I am wearing, and when I have my overcoat on, there are six more—twenty havens through which I have to search with panic when I desire to locate a particular memorandum. Show me a house that can boast of such conveniences! Show me an architect who can vie with the tailor in such considerateness! We are always desiring space for storing things. My country cobbler drew my attention once to a scooped-out heel of a slipper, into which one of the reigning fashionables of the countryside, just returned from abroad, had secreted jewels to elude the customs officials. Prohibition has encouraged wider hems to petticoats, canals of bottled iniquity. Yet the home still remains sparing of its pockets, taking cognizance only of current housekeeping necessities, caring little for the things that have had their day, and are pensioned off to the realm of sentiment, apparelled in celestial light.

I have gone through plan after plan, city house and country house, searching with the assiduity of a mouse looking for cheese, for some recognition of man's dominant trait—his natural inclination to save things, to store them, to look them over and renew acquaintance with his Buried Self. As Matthew Arnold declares:

> "But often, in the world's most crowded streets,
> But often, in the din of strife,
> There rises an unspeakable desire
> After the knowledge of our buried life."

Perhaps Arnold would have us dig deeper into our spiritual selves, but even if all of us don't, at least we hoard our past in mementos. And, alas, I have failed to find the house pockets of which I speak—such an easy, inexpensive accessory to add to the plan—a concentrated place for the gathering of those odds and ends of life, which now are scattered everywhere, anywhere, and crop up in the most unexpected corners. Where did I put the garden seeds of last year? I had quantities of them, enough to color an acre of field. Hours of search—in which my family was scornfully reproached for carelessness—revealed them stuffed in an old discarded teapot on the top shelf of the china closet in the kitchen. The logic of putting them there was forgotten: there is always logic for putting things away! But, hang it all, life can't always be a memory test. Architects should bear this in mind. They should help to lessen our mental irritations.

I REMEMBER once calling on a well-known fiction writer in her downtown office. She sat behind her desk with an imperial poise which suggested executive control. When, in our conversation, we mentioned a certain story of hers, she touched an electric button, at the same time turning over the leaves of what, to all appearances, seemed to be an address book. Her secretary came in. "Let me have manuscript 2XLVI", she said, as though tuning in on some imminent station, on a wave length authorized by the Federal Government. Within a flash, the well-ordered pages were before her. There was no mussy endeavor to find the story, no hurried opening of this drawer or that, this file box or that, this envelope or that. As constant as the North Star was the place for this bit of fiction, yclept 2XLVI. What a relief to the human spirit not to be upset in an endeavor to find such things. You want what you want when you want it, and every well-ordered house should be in a state of preparedness. Ease of location would thus enhance the joy of remembering about things. At present, there is in most of us a Freudian fear that some object will be needed that may turn the house topsy turvy before the pesky thing is located in about as inapt a spot for concealment as ever occurred to the human mind. But the mind has nothing much to do with this matter of storing away our past. The tendency is not to put things in definite location, but to slip them away so as not to clutter the daily highway of life.

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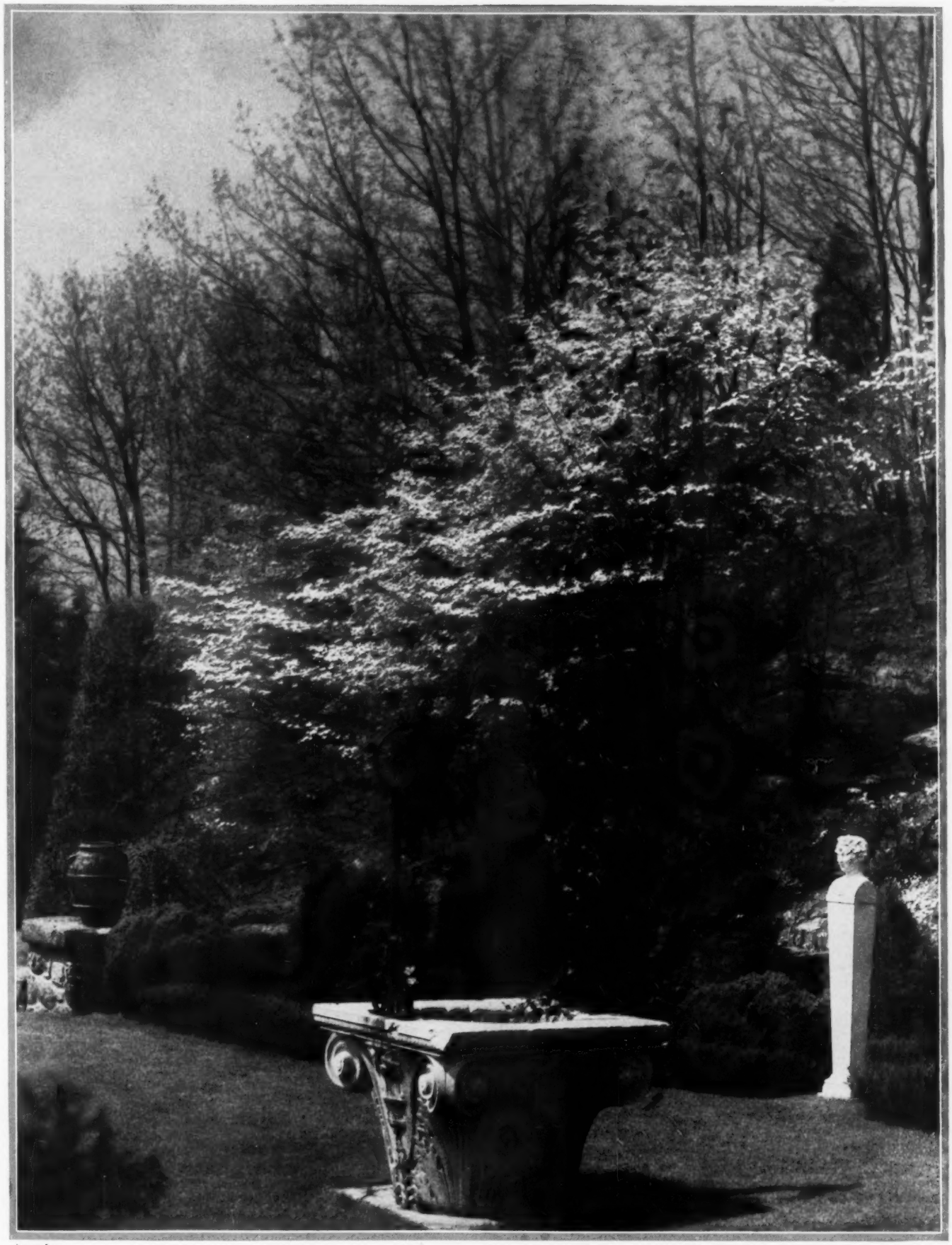


Amemiya

Harmony At A Garden's Edge

The meeting place of garden and woodland is ever a test of landscaping skill, for here man's art and Nature's must be framed together. Rarely are they so softly blended as here at the home of Richard A. Strong, Port Chester, N. Y. Frederick Barnard Hinchman was the landscape architect

The incomparable bloom of Apple-trees and Wisteria is a feature of the grounds in May, seeming to fill the air with white and pink and lavender. There is a settled, mature charm about the place which comes from fine trees well established and well cared for—especially in the old orchard where, now, a graveled drive winds through the undulations of smoothly mown turf. It is a place that is at once expansive and intimate

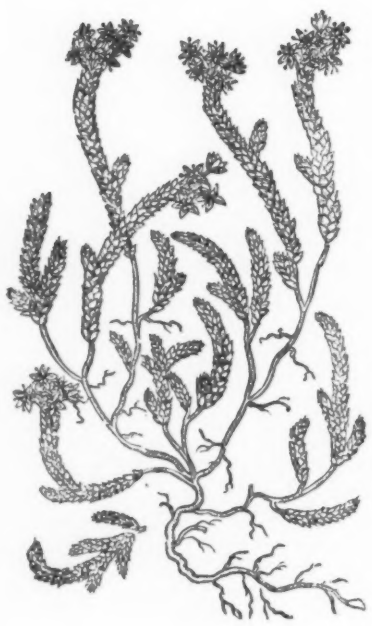
Massed Blossoms Of Tree And Vine

Amemiya

There are many different impressions registered by Mr. Strong's garden. From one viewpoint the scheme is formal, regular, well ordered, while from another the effect is of only slightly tamed naturalism. In the merging of such effects the landscape architect has been very successful, producing a unit in which trees and shrubs play a prominent part. Another aspect of this blending is furnished by the photograph on page 99

Where Ruggedness Meets Regularity

Flowers of our great-grandparents' day, as depicted and named in Gerarde's Herball, published in London in 1636. (Top, left) White Pipe, Syringa alba; (Right) Red Bachelors buttons; (Center, left) the Peach leaved Bell-floure; (Right) red narrow leaved Lily; (Bottom, left) the Wall Pepper or Stone-crop, which we know today as Sedum acre; (Right) Great broad leaved Time. Many of these old-fashioned plants are available today practically unchanged. A list of them is appended to the accompanying article



Plants Of Our Great-Grandmothers' Day

E. H. Wilson, V. M. H.

THE gardener's difficulty today is to choose from among the superabundance of plant material that which is best and most fitted for his needs. There is no dearth of plants beautiful in flower and leaf suitable for any and every type of garden. The problem is to choose judiciously among the vast array of wealth. It was quite otherwise in the 18th Century. When one turns to the books of that period one is astounded at the limited range of plant material available. It is hard for us to visualize what an 18th Century garden was filled with for we are apt to forget all but the bounties dowered upon recent generations.

Among the first gardens laid out in this country, undoubtedly, were those about the old plantations in Savannah and the vicinity early in the 18th Century. They had, of course, a rich wealth of native trees and bushes and these they used to great advantage, probably better than we who garden now, but when it came to the cream of herbaceous plants—annual, biennial or perennial, excepting bulbs—an amazingly limited number were available and nearly all of them were European immigrants.

To get some understanding of what the pioneer in American gardening had for his

use in the early half of the 18th Century it is necessary for us to remember that geographical knowledge in general was still raw and crude. The white race was busy spreading its tentacles over the world, concentrating endeavor in amassing wealth; conditions in this country were nebulous and but a small area of North America was settled. Voyagers had rounded the Cape of Good Hope and found an all-sea route to India and beyond. The Dutch and English, having ousted the Portuguese and Spaniards from monopoly of the seas, were busily engaged struggling for trade supremacy in the Far East. A number of medicinal plants and others of unusual growth and form were brought back to Europe and some of these found their way to this country. Curious persons, as the old books have it, collected plant treasures and sent them to the gardens of their friends. But ships were slow and voyaging dangerous, and there were very few persons interested in plants apart from any real or supposed economic value they might possess.

The gorgeous-blossomed annual and perennial herbs of central and western North America were unknown, but the Century Plant had made its début in England, as the following humorous reference by Miller denotes: "Another common error is that when the flower opens it makes a report like that of firing a gun; this is sufficiently confuted by all those who have been where these plants have flowered, but I suppose the rise of this story might proceed from some persons saying when one of these plants flowered it made a great noise, meaning thereby that whenever one of them

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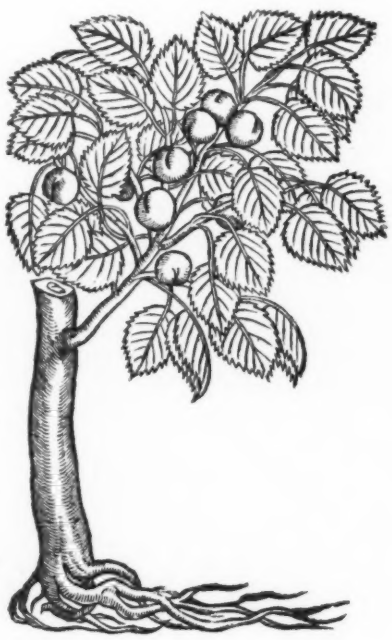
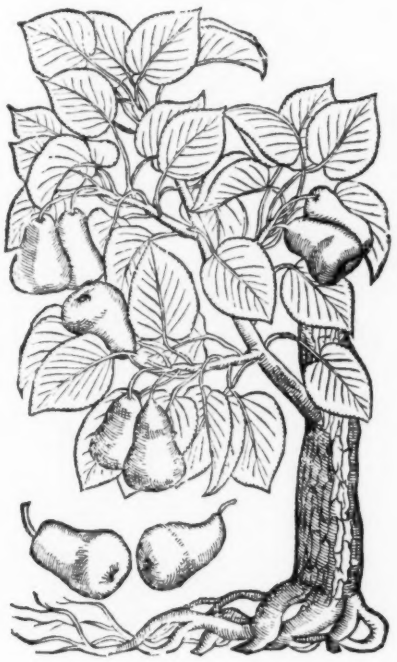


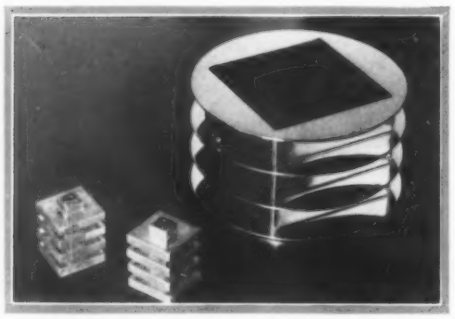


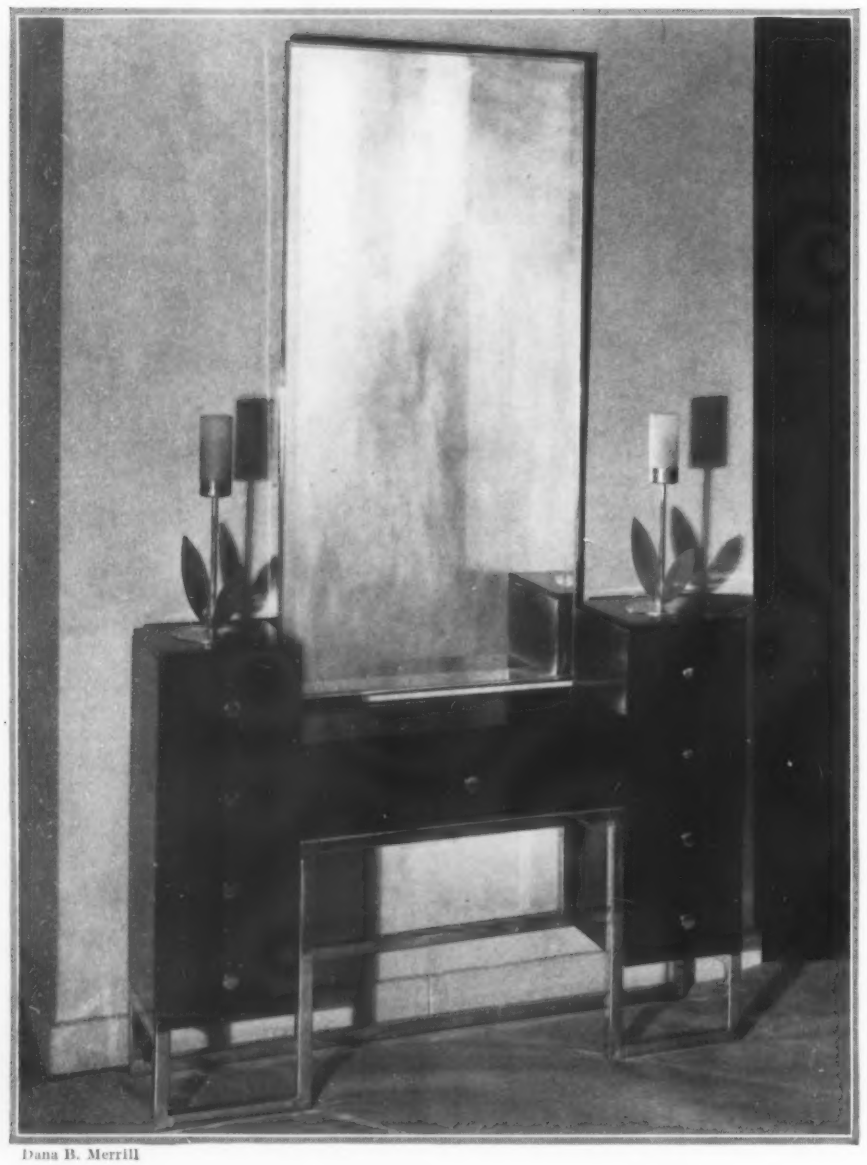
Bulbs and trees, too, played important parts in the old-time gardens and much space is given to them by Gerarde. On this page are shown (Top, left) the white, purple or violet Stock-Gillo-floure; (Right) common black Cherry-tree; (Center, left) a broad-leaved bulbous Floure-de-luce, ancestor of our own Bulbous Iris; (Right) the Rush Daffodil or Iunquilia; (Bottom, left) a popular fruit tree, known in those days as the lesser Apricock; (Right) still another favorite garden fruit, the Katherine Peare tree

New Metal Furniture For Modern Schemes

Louise Bonney

(Below) Interesting lines and proportions mark both the round ash tray of chromium plated brass and the square aluminum curtain pulls. Designed by William Lescaze





Dana B. Merrill

The card table shown above accommodates six people when opened for dining. The base is made of rectangular bronze tubing plated with chromium, polished, and the top may be had in black or colored bakelite. Gilbert Rohde

IN the French *Art et Décoration*, the following quotation appeared during 1927, "In railroad cars and automobiles metal has progressively eliminated wood. Perhaps one day not too far distant the same thing will happen to the furniture of our houses." Two years later this suggestion became a forceful fact with the exhibiting of metal furniture ensembles by several of the major figures in the French decorative world—Lé Corbusier, Djo Bourgeois, Pierre Chareau, René Herbst, Louis Sognot, and of wood and metal furniture by a half-dozen others. This season sees several artist-decorators in America offering programs of metal furniture—which seem to imply, steel for the skyscraper, why not for the table? Aluminum for airplanes, why not for chairs? Chromium for the motor lamp, why not for the bed? After all, designers of interior furnishings cannot live in this mechanistic age without feeling the presence of metal in the warp and woof of their lives; cannot ride about in shining motors and gaze up at the aluminum spandrels of a Chrysler Building, or file by the slim beauty of an aluminum airplane or the spider web steel layers of a soaring skyscraper without thinking of the possibilities of these materials for the furnishings of our homes.

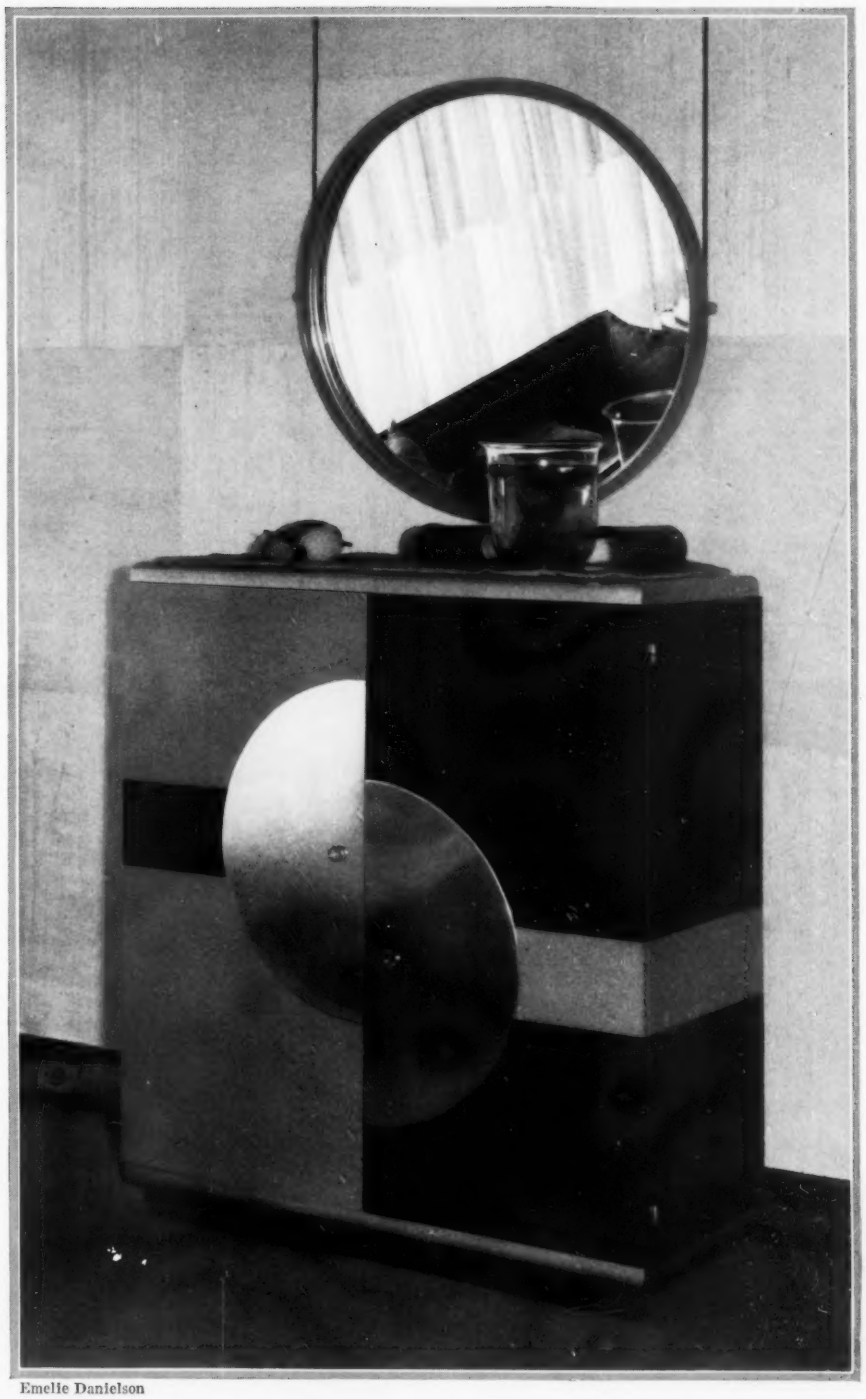
The practical dressing table shown at the left is of black enameled steel with chromium plated base and trimming. It is part of a modernist bedroom suite made entirely of metal and designed by Norman Bel Geddes for the Simmons Company

Even this artistic consciousness does not furnish an adequate explanation for the invasion of metal into present day interior decoration. This lies primarily in the merits of metal and its adaptability to our changed mode of living. Durability is the first advantage—a durability that withstands steam heat, changes of temperature, constant moving about and mechanical care in place of personal care. Wood, with all its beauty, demands a great deal of attention before it comes to you. It must be cut, assembled, sanded, stained, and finished by hours of work, all adding to its initial expense. Then when it becomes a part of a room, it has a disconcerting way of failing to adapt itself to its environment, to climatic changes and steam heat particularly. The beautiful patine caused by hours of loving labor must be treated tenderly. A casual cigarette, a moist glass, Johnny's hob-nails, the cat's claws, a temperamental vacuum in the hands of a temperamental maid—and you have to start all over again!

Consider now the advantages of metal. A corresponding piece of furniture is fabricated in two operations and will last indefinitely, since welding takes the place of glue in many cases, and impenetrable finish the place of sensitive polish. The bakelite top offers the resistance values of marble. The only blemish possible will be a slight scratch which can be pumiced off. So much for durability. What about comfort? Certainly no period has produced more comfortable seating arrangements than ours, from the motor car seat to the divan. There is no reason why the fundamentals of these—strong springs, soft cushions and right proportions, should not be translated into metal terms. There is absolutely nothing in the idea of modern design or materials which eliminates comfort.

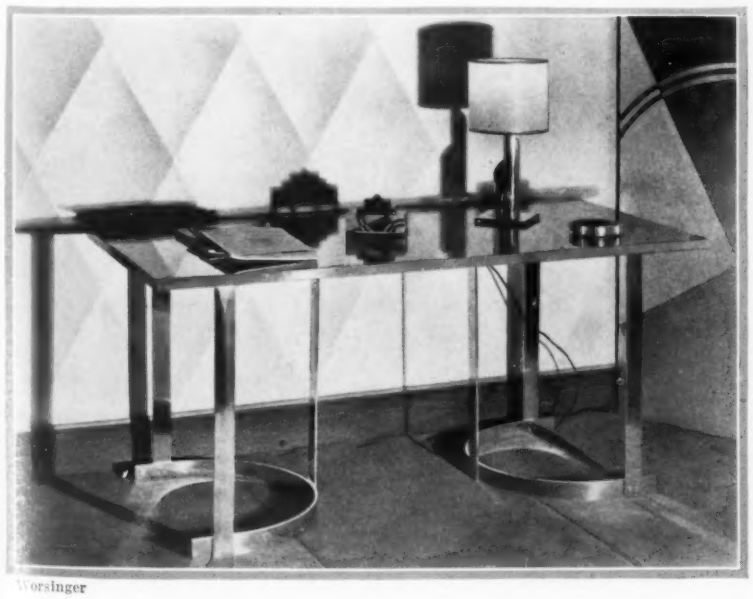
Although the materials of the new metal furniture range through aluminum, steel,

(*Continued on page* 142)



Emelie Danielson

(Above) Metal is used as decoration on this man's chest made of red and black lacquered wood ornamented with gold and silver plated metal discs. A band of silver leaf outlining the top of the chest and a border of gold leaf at the bottom effectively finish this piece, which has sliding trays of mahogany inside. It was designed by Paul T. Frankl



Worsinger

Excellent for the hall, living room or dining room is this table which was designed by Donald Deskey. Brass bands serve for legs and two semi-circular hoops make the base. The top of brown bakelite is both durable and effective. The brass lamp, also designed by Deskey, has a simple parchment paper shade. Both pieces are from Lord & Taylor

James Tassie And His Portraits

Adeline D. Piper

(Right) Two superbly executed Tassie medallions from the collection of Mrs. Robert C. Taylor. Sir Archibald Campbell was the subject of the farther portrait model. The lady is unknown

Exquisitely fashioned figure of a muse. The sheen of the composition in which it is modeled and the lines of the drapery are especially interesting. Collection of Mrs. Robert Montgomery

One of the many hunting scenes which were depicted by Tassie on glass. His pieces are notable for their minute exactness of detail

James Tassie (1735-1799). From a painting by David Allen which is now hanging in the National Portrait Gallery, Scotland. In his hand is one of the medallions which gave him fame

THE National Portrait Gallery in the picturesque town of Edinburgh contains a collection of 150 portrait medallions by a certain James Tassie, a modeler with an art worthy of comparison to that of the rugged Raeburn—who looked people shrewdly between the eyes, surprised their manners in their faces, and possessed himself of what was essential in their character before they had been many minutes in his studio. What Raeburn did with the brush Tassie did in a medium all his own; first modeling his subjects in wax and then casting these models from life in a vitreous paste of finely powdered glass and pigments, which was annealed by being placed in a reverberatory furnace.

My introduction to Tassie medallions came from that enthusiastic collector, Mrs. Robert C. Taylor of New York. Her portrait medallions are to Wedgwood's *basso-relievos* as Rodin is to Donatello; not so broadly done, perhaps, but executed with the simplicity of genius, the character of the sitter being of paramount importance.

Here was evident the sure touch of a master sculptor who felt the mass rather than the detail. The skull was under the marble, so thorough, so searching and so full of individuality were these portraits, as Mr. Grey, keeper of the Tassie medallions, expresses it in his book. His conviction is that they more than hold their own against the medallions that were contemporaneously produced by Messrs. Wedgwood and Bentley, though that firm employed such capable modelers of the time as Flaxman, Smith, Hackwood and Lochee.

Tassie was not a potter. In aim and spirit his portraits are definitely sculptor's work. In Mrs. Taylor's small collection is the beautiful head of an unknown lady, shown above. The paste has the appearance of marble and is mounted on black slate, as

is also the medallion of Sir Archibald Campbell, signed with a "T" on the shoulder. The catalog of the collection gives a minute description of his Highland bonnet, the three feathers fastened with a circular brooch, the tartan plaid on the left shoulder, and adds "This has sometimes been absurdly mistaken for Prince Charles Edward Stewart." Romney painted one of his finest portraits of this brave gentleman, loving the pomp and circumstance of his scarlet uniform and gold lace, dwelling lovingly on the Star of Bath blazing on his left shoulder; the face, however, lacks somewhat of the strength of character that has been portrayed by Tassie.

Prof. Dugald Stewart, the subject of another of Mrs. Taylor's medallions, reproduced in the catalog, is mounted on gray marble, which is unusual. That of Prof. Black, M.D., which also exists in Wedgwood paste, is mounted on a gray-blue background.

My penchant for Tassie medallions being fully established, I began a quest for others in America. The Metropolitan owns one of the Duke of Cumberland and one of John Hunter (rather poor examples) as well as a group of small antique heads such as Keats purchased for his little sister, who delighted in them and was making a collection of Tassies at that time. Mr. Walters has several in his splendid gallery in Baltimore, Maryland, one a very unusual mould for David Garrick's portrait.

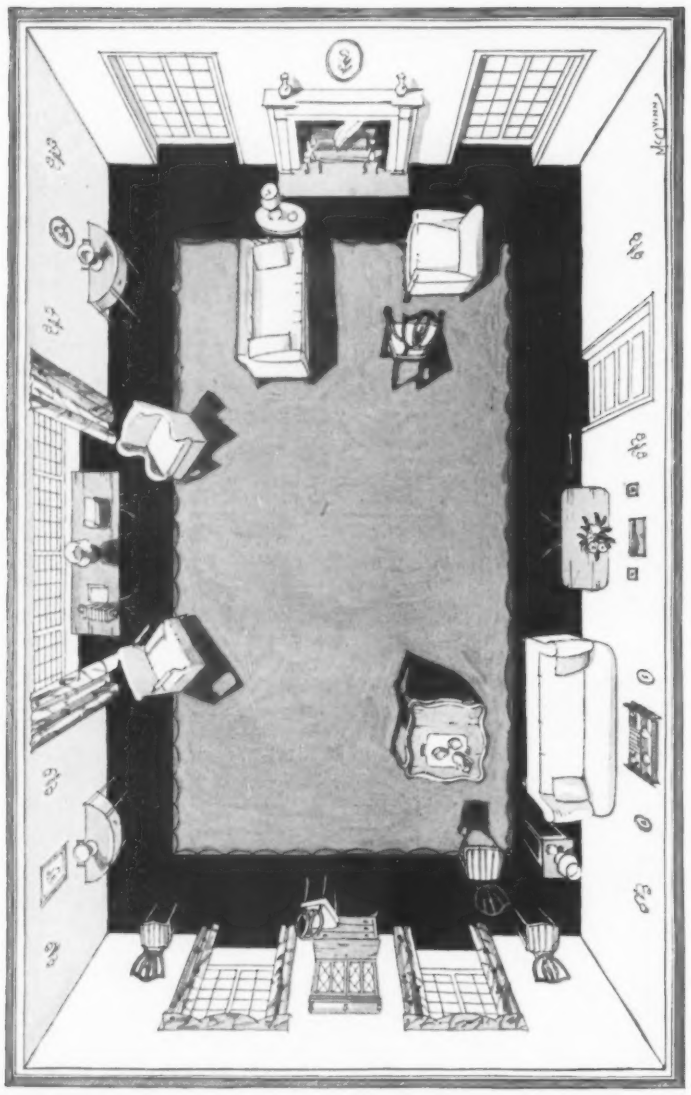
By a strange chance I learned that Tassie's great-niece was living down in Virginia—Mrs. Robert Montgomery of Magbie Hill. It was a golden day in October when I motored down from Washington to see her, but the pageant of autumn color was not more vivid than my anticipation. Could she own the collection belonging

(*Continued on page* 134)

(Above) Various small medallions made by James Tassie, showing a great diversity in the subjects treated: a head of Shakespeare, two Scottish Kings and mythological figures. Now in the collection of Mrs. Robert Montgomery

Another portrait of Sir Archibald Campbell (1740-1791). Probably an earlier study than the one on the opposite page. From Mrs. Montgomery's collection

At the extreme left is a model of Prof. Dugald Stewart, distinguished metaphysician of the time. The other shows Prof. Joseph Black, a physician and chemist



At the left is a sketch suggesting an alternative way of grouping the furniture used in the living room described in the accompanying article and illustrated by the photograph below and those on the following page

On Making Rooms Within Rooms

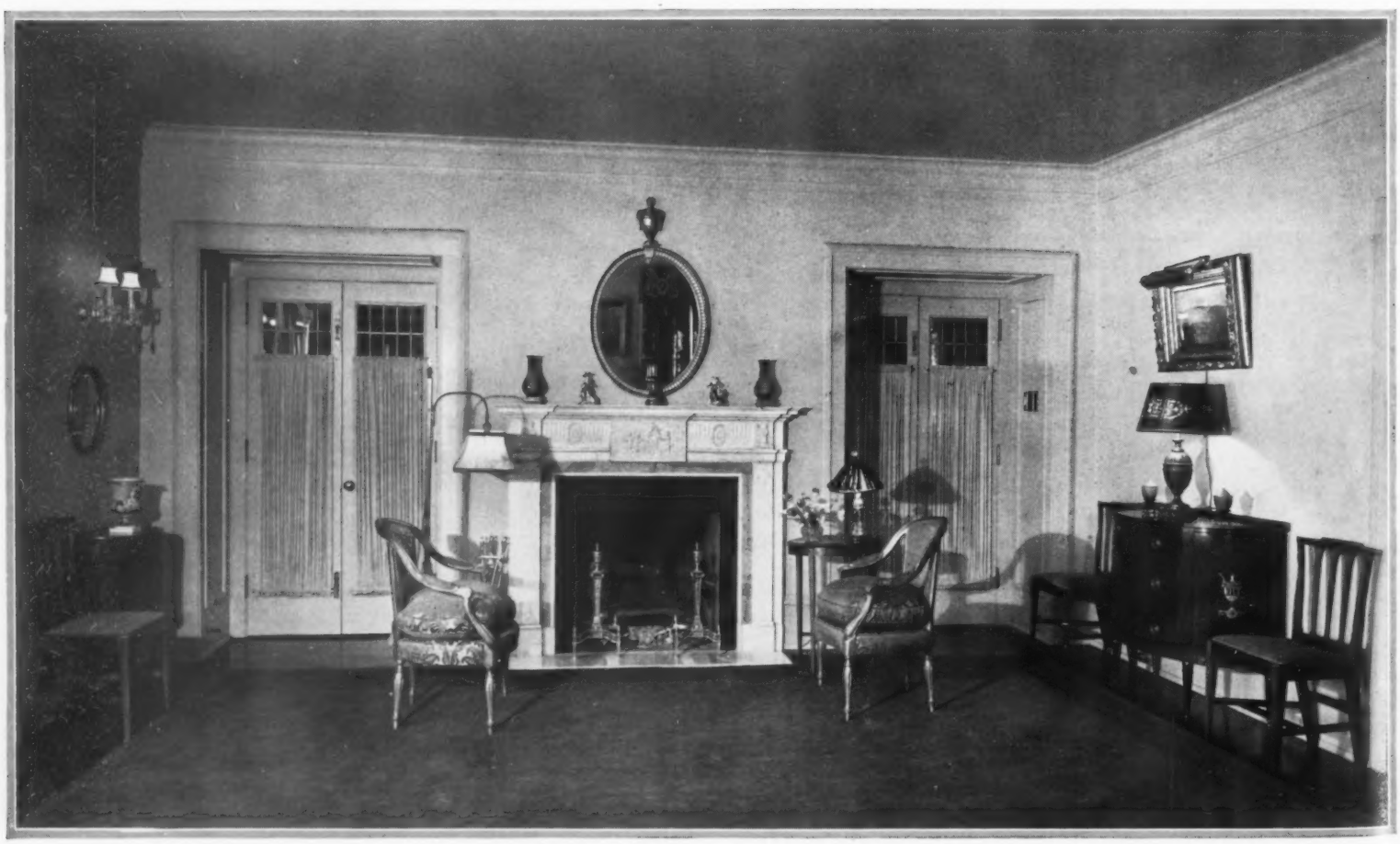
Marian H. Gheen

NEITHER beautiful furniture nor splendid materials nor priceless objects of art can make a room livable if it is not well arranged. This fact has been demonstrated in countless homes where pictures by great masters, antique tapestries of rare design and weave, and old furniture exquisite in design were plentiful, yet the rooms lacked charm and interest because they were not livably arranged.

There are certain well established principles governing furniture arrangement. Light, wall space, the scale of the furniture and the habits of the household, as well as the number of its members, must be considered when planning the various furniture groups. Very often the age of the children makes a great difference in the placing of certain pieces. For instance, if

(*Continued on page* 124)

(Below) A fine Adam mantel acts as background for the fireplace group of two chairs, small table holding a lamp and floor lamp. This group can be enlarged by adding the side chairs standing nearby



(Above) This bay window is truly a room within a room for it has complete furnishings of its own. A two-tiered table obstructs little of the view and holds flowers, books, and porcelains. Cane-backed chairs were chosen because they do not interfere with the outlook

Below is the end of the room opposite the fireplace, showing furniture forming another complete unit. The pieces are so arranged that people can gather for coffee, music or conversation. In the Chicago home of Mrs. E. H. Fahrney. Miss Gheen, Inc., decorators

A Comprehensive Glossary Of Continental Silverware

Mr. and Mrs. G. Glen Gould

THE ancient plate of Troy and Greece, or even Rome, may seem rather remote from the silver on our modern sideboards, our writing, dining, or dressing-tables, or the appointments on our writing desks, but it is astonishing how persistent are some of its shapes and how perennial some of its ornament. Chasing, *repoussé*, *niello*, and enamel are as ancient as history and as modern as the latest designs in the ultra-modern mode.

The Orient has added occasional pieces to decorate the most modern of rooms, and the charm of convenient little boxes, great bulbous-based candlesticks, fascinating, pierced arabesque-work and exquisite damascening are altogether too delightful to be ignored.

English and American silver, heirs of all ages and countries, have a province distinctly their own though they cannot be well separated from French, Italian, German, and Dutch plate, which have inspired both their shapes and ornament since the days of the magnificent Elizabeth. Without some glimpse of Continental plate, the changes of our period styles are as incomprehensible as is our American Colonial furniture without a knowledge of English Jacobean, of Italian Renaissance, and of French fashions in the 17th and 18th Centuries.

Ajouré or à jour: Openwork or pierced design.

Alloy: Baser metal, usually copper, added for hardness.

Ancient: Silverware native to Egypt and to Europe, introduced into Asia by Phoenicians. Egyptian bowls formed like lotus blossom, 4th Century B. C.; statues and vases; silver objects inlaid with gold. Trojan dishes and vases: one boat-shaped, a form persisting in the modern sauce-boat.

Austrian: Shows German influence, especially in 16th and 17th Century domestic plate. 15th and 16th Century enamel in floral designs enclosed in filagree.

Baroque: 17th Century; ornament—typically full-bodied conventional scrolling and heavy garlands.

Basse taille: Bas-relief carving used under enamel, the deeper cuttings give the shading.

Bernay Treasure: Roman, 2nd Century B. C., votive plate; found in France, 1830.

Boat-shape: Long dish suggesting boat's hull, ancient and modern; sauce, gravy, cream, sugar, etc. See *Nef*.

Bosco Reale Treasure: Roman, 1st Century A. D., domestic plate; found near Pompeii, 1895.

Bowl: Ancient and modern; deep or shallow receptacle, frequently round, often hemispherical or some portion of a sphere; various sizes, shapes, and decoration; with or without side handles. Continental broth bowl resembles American porringer, but has two handles instead of one.

Box: Ancient and modern; sizes vary, from tiny covered receptacles to huge treasure caskets. Shapes and ornament much varied in different countries and periods. For tea, spice, snuff, perfume, toilet preparations, jewels, patches, sacred relics, etc. 17th Century Dutch vogue for fantastic animal forms for spices.

Byzantine: 4th-11th Century; plate lavishly used, a new art style, Classic and Oriental influences still persisting. Roundels, arabesques, strap-work, and figures prominent. Enamel, bas-relief, *repoussé*, *niello*, and *pointillé*.

Cast or casting: Object or ornament formed in a mold.

Chasse: French, casket or box, especially for jewels or sacred relics.

Classic: 7th Century B. C.-4th Century A. D. Greek and Roman table and cooking services, furnishings, sacred and official plate decorated in successive styles: figures, animals, scenes, mythological subjects, acanthus, floral, and foliage motifs; embossing, chasing, casting, damascening, gilding, *niello*, and enamel.

Clock: Renaissance and later; 18th Century examples part of garniture.

Cocoanut shell: Carved and mounted in silver, as standing cup or goblet, especially from Renaissance until 17th Century in Italy, France, and Germany.

Cooking utensils: Especially Roman, French, and Spanish saucepans and kettles.

Coupe: French, cup, bowl, chalice, crater, or vase.

Cover: Loose or hinged, flat, domed, etc.; often with human figure, vase, etc., as finial ornament.

Crystal, etc.: Semiprecious stones, used as medieval enrichment, formed objects mounted in silver during Renaissance and later periods; especially crystal, agate, marble, ivory, horn, mother-of-pearl, etc.

Cup: Drinking vessel, set on foot or stem and foot; covered, uncovered, with or without handles; various sizes. Types: animal form, beaker, chalice, cocoanut cup, *coupe*, covered cup, crystal, etc., double-cup, falcon, goblet, mug, nautilus cup, ostrich-egg cup, peg cup, *rython*, standing cup, tankard, *tazza*, tumbler, wager-cup.

Decoration: Methods have varied only slightly from ancient days: Burnish—bright smooth finish. Chasing—hammered ornament, the tools leaving various impressions. *Ciselé*—French, chiseled; *ciseleur*—the craftsman. Damascening—named from Damascus, noted for inlaid ornament; silver on gold, iron, tortoise-shell, etc.; gold on silver, steel, etc. *Émail*—French, enamel. Engraving—design cut into surface; bright cutting—the lines as bright as if burnished. Filagree—fine wire twisted into intricate design; openwork or applied. Frosting—roughened surface, produced by removing surface alloy. Incrustation—jewel-work, precious or semiprecious. Inlay—metal, enamel, etc., sunk into surface in plates, bands, or designs. Matting—pounced ground work, the punch marks blurred. Pouncing—point-work, *pointillé*, punches or dots outlining a design, used for shading, or groundwork. *Repoussé*—embossing, bas-relief or raised design hammered from within. Wire-work—heavier than filagree.

Decorative Plate: For display: rose-water dishes and ewers, plaques, standing cups, vases, statues, etc.

Dish: General term for tableware. Presentation Dish—ornate plaque, Roman type with Emperor's portrait.

Domestic or Secular Plate: Terms dis-

(*Continued on page* 126)

Carl Klein

A Portfolio Devoted To Decorators' Own Homes

This group, of Miss Grace Fakes' New York apartment, shows an effective arrangement of furniture around a fireplace. The walls are white with wide yellow bands outlining panels, and a green and white marbleized dado. Furniture pieces are 18th Century French and Italian types

Drix Duryea

A DISTINGUISHED BACKGROUND

It is one thing to possess antique furniture but quite another matter to capture the charm and flavor of another era in the furnishings of a room. For this reason the living room illustrated on this page is particularly interesting, as Mrs. Torrance has succeeded in giving a gracious Old-world flavor to the decorations, while paying due regard to modern comfort. The background is the outstanding feature. Original Louis XIV panels painted in landscape scenes in soft greens, blues, browns and dull reds alternate with bookshelves extending to the ceiling. The wood trim throughout is pine, with a fine carved mantel over which is an interesting arrangement of antique Chippendale mirror and small colored prints. The Queen Anne armchair and the graceful small sofa in front of the fireplace are covered in walnut colored damask; a Venetian sofa which occupies the side wall opposite the fireplace is in dull red moire. The rest of the furniture is a mixture of Irish, English and French 18th Century pieces. The hangings in this room are of red moire over buff colored chiffon voile glass curtains. Entirely covering the floor is a plain carpet in soft gray-blue to repeat one of the colors in the panels and as a contrast to the many reds in the decorative scheme

Three Rooms In The New York Home Of Mrs. Kenneth Torrance

Drix Duryea

THE FRENCH DINING ROOM

This Louis XV dining room appears larger than it really is on account of the delicate lines of the furniture and its space-giving color scheme. The paneled walls are painted primrose yellow—an excellent color for any interior inclined to be dark—and given a wax finish. Curtains are of blue-violet velvet and the rug is an Aubusson in pinkish browns, reds and golds. The Louis XVI console is antique white, the dining table walnut and the chairs yellow with upholstery of tufted blue and yellow silk

DELPHINIUM BLUE WALLS

When a room gets sufficient sunlight, blue makes a delightful background, particularly if warmer tints are found in the textiles and accessories. The walls in this bedroom are light delphinium blue and the carpet is several shades darker. Contrasting with this restful background are curtains of gray and pink chintz and pink and blue chintz on the chaise longue. The original Chippendale bed is hung in gold silk gauze, with a bedspread of a flowered chintz. Mrs. Torrance was the decorator of both these rooms

G. W. Harting

THE LIVING ROOM

This friendly living room with its many books and old furniture has the further advantage of an engaging color scheme. The walls are paneled with simple moldings and painted a greenish aquamarine color. Hangings are of damask, the tint of pale amber, over ivory gauze glass curtains and Venetian blinds painted to match the walls are used in place of shades. Small bookcases at one end of the room finished in red lacquer provide a contrasting color note. The chintz on the love seat has a deep brown background figured in ivory, amber, henna and green; one large armchair is in golden brown damask and the two 18th Century Italian armchairs by the fireplace have coverings of henna toned damask. The rugs are antique Samarkands lovely in color—old gold, peach, greenish blue and deep brown predominating. A noteworthy feature of the room is the deep fireplace alcove which is completely lined with books

The Apartment Of Margery Sill Wickware In New York City

A SERENE SCHEME

Pale, serene colors give an air of tranquillity to this dining room where furniture and textiles supply the main notes, as the paneled walls are painted white with a line of turquoise blue accenting the simple moldings. The ceiling is pale blue and the rug honey colored chenille. Against this white background the Louis XVI walnut commode and dining table, and the Venetian chairs painted blue and gold with seats in blue, ivory and rose chintz, are particularly effective. The window is well curtained with Venetian blinds painted pale blue next to the glass, ivory gauze sash curtains and hangings of cerulean blue taffeta trimmed with an appliqué Empire border in ivory color. The Directoire bench painted old white and gold has a cushion covered in deep red and gold satin. Crystal lights and an old French painted panel in turquoise and faded rose used as a wall decoration above the commode complete the scheme. Mrs. Wickware is the owner and decorator of this apartment

CORAL AND BLUE

Warm color predominates in the bedroom. Here the paneled walls are painted a light coral tone and glazed, and the chenille carpet is bois de rose. Some of the furniture is old walnut but the dressing table and bench shown in the picture are a deep turquoise blue. The seat of the bench is in coral velvet and the large armchair in the corner is covered in turquoise blue chintz with variegated flowers. Venetian blinds painted turquoise are used in place of shades, with over curtains of silk gauze in a deeper coral than the walls, with pleated ruffles and draped valance

Drix Duryea

Drix Duryea

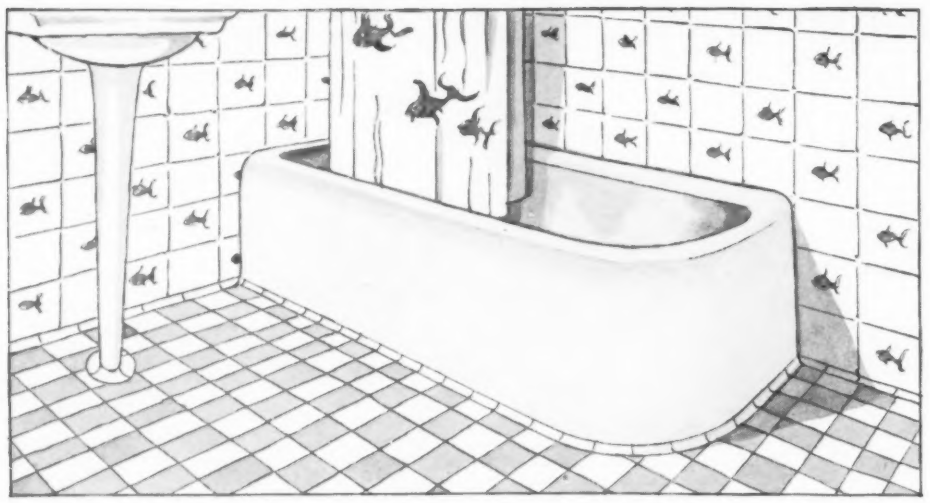
THE LIVING ROOM

This room in a farmhouse built a hundred and sixty-five years ago illustrates the adaptation of 18th Century French, English and Italian furnishings to a Colonial setting. Walls and ceiling are robin's egg blue, curtains blue and yellow striped silk and carpet blue-green accented by Chinese rugs in yellows. Furniture delicate in line makes the room appear larger, the overstuffed pieces seeming less bulky owing to their coverings of toile the same green as the carpet with figures in sepia

CHINESE AND COLONIAL

The effective room opposite shows the remarkable fitness of Chinese furniture and accessories with a Colonial background. Coloring throughout is low in key to emphasize the faded tones of old paintings and screen. Curtains of tawny yellow silk blend with neutral plaster walls and pine, and the 18th Century Chinese furniture is the soft brown of fruit woods. Corner cupboards are dull lacquer red as a background for a collection of Tang figures. Elsie Cobb Wilson, decorator

The Residence Of Elsie Cobb Wilson



Crevices between the plumbing fixtures and floor may be closed by use of the small curved tiles shown about the bases of tub, lavatory support and walls in the bath sketch above

The mirror in the illustration above conceals a simple humidifying arrangement which increases the moisture content of air in winter rooms. Above the mirror is a small grille which takes in dry air, while the lower grille expels the moistened air

Such interesting flooring effects as that shown by the border in the room at the right are easily obtainable through the use of a system of border blocks. These may be obtained in sets, each set containing ten red oak and twenty white oak blocks

Late Developments In Home Equipment

Gayne T. K. Norton

PLUMBING fixtures, it seems, do all but walk about. Differences in the rate of contraction and expansion between the fixtures and the floor, as well as settling of the structure are apt to open crevices if, as is now usually the case, tub and lavatory are cemented to the tile floor.

For the insanitary places thus created a vitrified base is available that is gracefully curved to meet the floor and the edge of the fixture with a smooth flush joint; it measures three-quarters of an inch in height and an inch and three-eighths wide. Detracting not at all from the appearance of modern fixtures, it forms, when properly laid, moisture-tight connections between them and the floor.

Very reasonable in cost, this patented type of cove tile is furnished to exactly fit all standard tubs, bowls and lavatories. It may be inserted where sidewalls join the floor not only in bath and lavatory, but also in tiled kitchens and laundries. Such straight lengths, angles and curves as are needed

(*Continued on page* 146)

Some Pertinent Facts About Bed-linen And Blankets

Elizabeth Hallam Bohn

ASTROLOGISTS could no doubt chart a scientific reason for the domestic unrest which stirs the home-making heart as Taurus the bull yields his sceptre to the Heavenly Twins. Opening the country house is not sufficient to cure the disturbance, nor is the blossoming of the city home into gay summery chintzes. Below surface depths it penetrates, reaching its height as the linen closet reveals a stock wearied from winter hospitality and close friendship with the washing machine. Only a shopping trip through the enchanted region which is a modern linen department, can restore that serenity which comes from an adequate and up-to-date supply of fine bed-linen—the mark of a born house keeper from time immemorial.

Some meticulous folk still insist on covering the smart fabric of the modern mattress with a complete cover, and these should be made sufficiently large to allow shrinkage. But as a general thing, the quilted pad—which may be bought in varying sizes to fit the standard mattress sizes—is now considered more satisfactory. In the new bride's linen chest these pads may appear in charming hues to match her guest room sheets, for the better qualities of colored bed-linen are practically color-fast under ordinary laundry conditions.

SHEET SIZES

Over the mattress pad the under sheet is spread, its mitred corners and ample length keeping it smooth and taut. The wise purchaser insists that the sheets be the 108 inch length which is now almost the standard. For longer beds, the manufacturer will make her sheets in any length she desires. And for those accustomed to Continental living, there are the imported sheets 144 inches long, which give the most American bed a French accent by turning half way down over the blanket. Seventy-two inches of width gives ample tuck-in for the single bed; eighty-one inches is adequate for one of three-quarter-size, and ninety inches provides comfort for the double bed.

For summer nights, sheets of fine spun linen are particularly grateful. Good linen sheets—especially if decorated with embroidery or hemstitching—will mount to a considerable figure, their price depending on the fineness of the thread and weaving. Loosely woven linen musses easily, so one of the exquisitely fine cottons is usually preferable, if the finer qualities of linen are prohibitive. Sheets of imported percale, in featherweights, give a splendidly luxurious note with their smooth, even texture and hand hemstitched hems.

VALUE IN FIBRES

American loomed percale, which has become almost a standard for the conservative, well-dressed bed, will give a patrician surface at a most moderate price. The hidden value in these long-lived sheets lies in the close weaving, long cotton fibres used and the evenly spun yarn which prevents fuzziness even after repeated trips to the laundry. In this high-grade sheeting, strength and sheerness have been balanced to an exact degree, making them both light and serviceable, the laboratory tests carried on proving that six years of laundering was needed to wear out the material. Another point which adds to the wear of the hemstitched sheets and cases lies in the fact that this hemstitching, which is almost a perfect match for the finest hand work, stops inside the tape selvedge, preventing the possibility of tearing out. These domestic sheets come not only in the conservative white, but also in lovely pastel hues or with color in the hems alone, either a solid band matching the general color scheme or with most attractive patterns woven in.

When sheets of regular cotton are to be bought, the test of their quality lies in the number of threads to the inch. A skilled salesman will scratch the surface of a good sheet with his finger nail, showing how little dressing has been used to give substance to the material. Cotton sheets should be close, even and supple. And to these qualities may be added, style—through light-and-laundry fast coloring, charming designs woven into the borders, or a touch of Philippine embroidery. Perhaps, as the package is opened, a fragrance of fresh lavender arises to add fragrance and freshness.

Pillow cases share the charm of the new sheets, and are bought by the same criterion. As cases are made in standard sizes to match standard pillows, the latter should be measured before the shopping trip. For too tight a pillow case makes a hard and uncomfortable pillow, while if it is too loose a mussy appearance is the result. About two inches in width should be allowed over the size of the pillow and ten inches or a little over, in extra length.

To the practical virtues of warmth and lightness the blanket manufacturers today have added the all-important feature of style. New weaves and designs add novelty to even the most moderately priced offerings, and colors, of the rich depth and striking beauty which distinguish the effect of dyestuff on wool fibres, make the modern blanket a thing of real beauty.

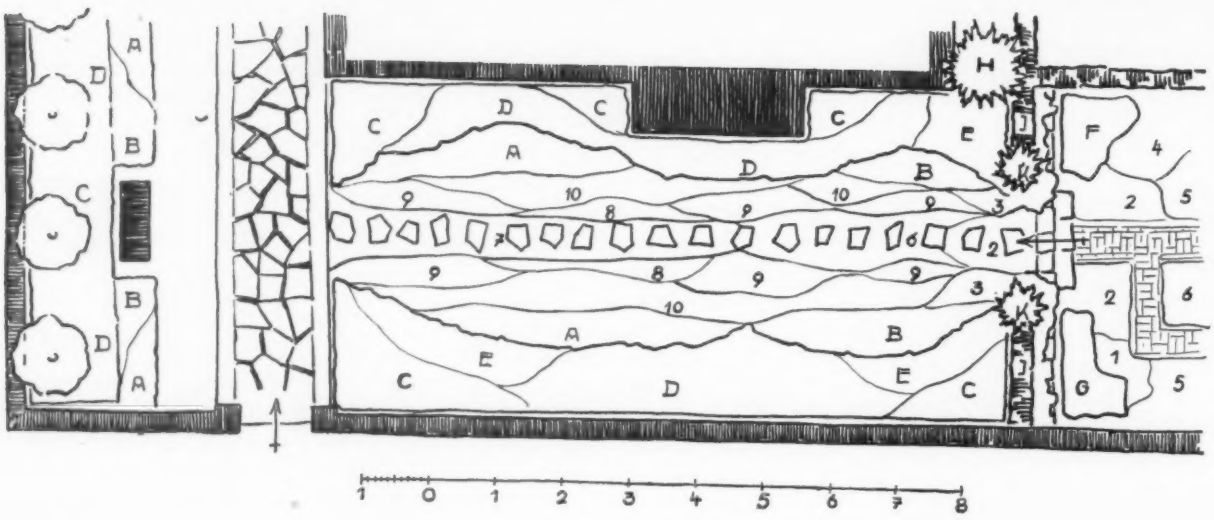
In immaculate white, or the daintiest of colors, the height of blanket luxury is reached in a closely woven cashmere. Or fine spun worsted warp allows of the tight weave, which prevents the destruction of the fibre under wear, and gives to the all-wool blanket the serviceability of the older cotton warp material.

BLANKET FACTS

The life and real value of a wool blanket is hidden in the fibres themselves, and the name of a reputable manufacturer is the best insurance which the purchaser can have that satisfaction will result from the substantial outlay which a good blanket represents. Selected long fibre wool retains its resiliency and softness, and assures the permanency of the nap. And such blankets are preshrunk to keep size and shape through repeated washings.

As health findings today prove that a porous material is not only healthful but warm, some home-makers prefer that a blanket be of the more loosely woven type with a deep nap. Within the meshes

(Continued on page 140)



Intimacy characterizes this German country house garden which, enclosed by a low wall and lattice for a degree of privacy, is cheerfully green the year around. Free use is made of shrubs and low conifers to give background for the flowers. The planting list is given below, left

A—Erica carnea
B—Erica vagans alba
C—Ilex aquifolium
D—Pinus montana
E—Berberis aquifolium
F—Azalea mollis
G—Rhodo. Pink Pearl
H—Juniperus pfitzeriana
J—Taxus baccata als Hecke
K—Taxus baccata fastigiata

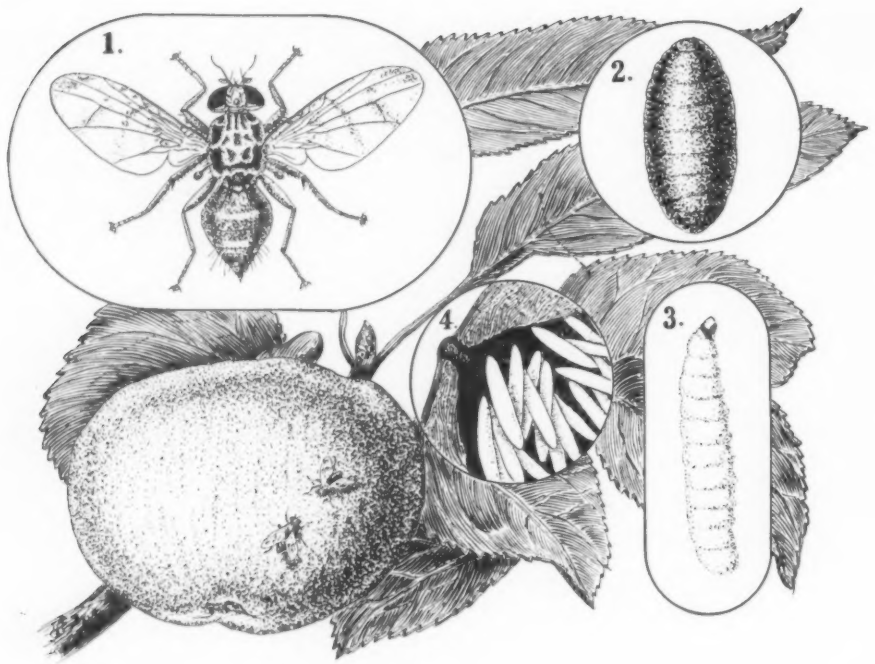
1—Primula denticulata
2—Sagina subulata
3—Arabis alpina
4—Dianthus plumarius
5—Aubrietia tauricola
6—Saxifraga Schone v. Ronsdorf
7—Sagina subulata
8—Sedum rupestre
9—Sedum Ewersii
10—Sedum spurium spl.

Alpines And Evergreens In A Foreign Courtyard Garden

Amemiya

Spring Comes Among The Hills

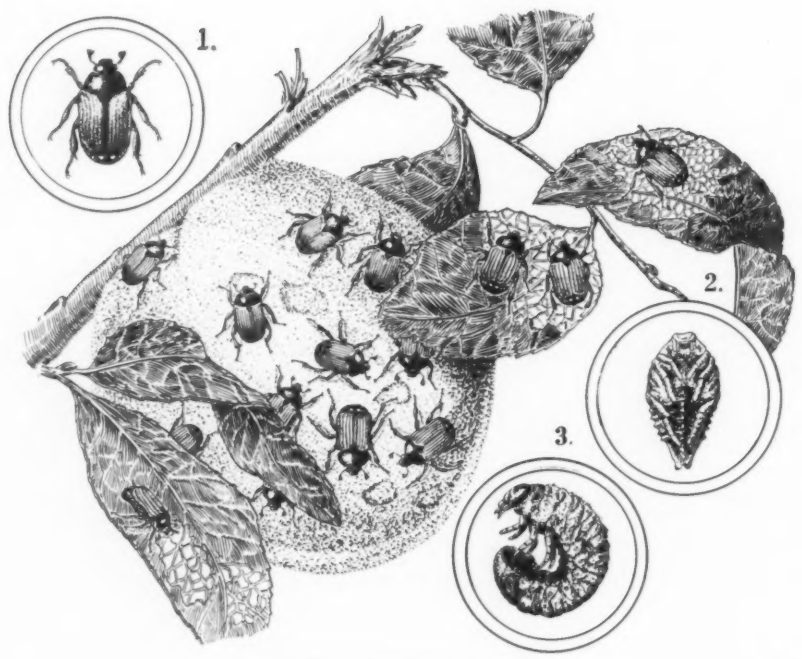
Mid-May in Westchester is the seasons' masterpiece of subtlety in fine fragrances and blended colors, in faint shadows that grow stronger almost hourly. It is at its best viewed among the hills, as here on the Richard A. Strong place, other views of which are shown on pages 77, 78 and 79



Insect Pests Of The Garden And Grounds

MEDITERRANEAN FLY

The Mediterranean Fruit Fly attacks Grapefruit, Peppers, Grapes, Eggplants and others. Methods of control include destruction of susceptible fruits while immature, spraying trees with sweetened arsenate of lead, and destruction of the pupae in the soil by burning or chemicals. In the illustration, 1 is the adult fly, 2 the pupa, 3 the larva and 4 enlarged view of the eggs under the skin of a fruit

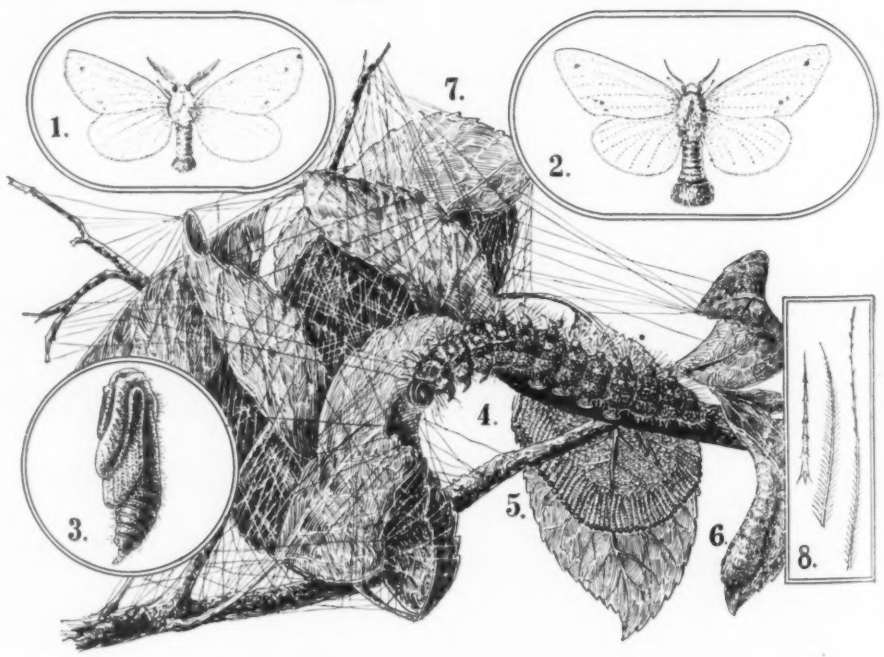


JAPANESE BEETLE

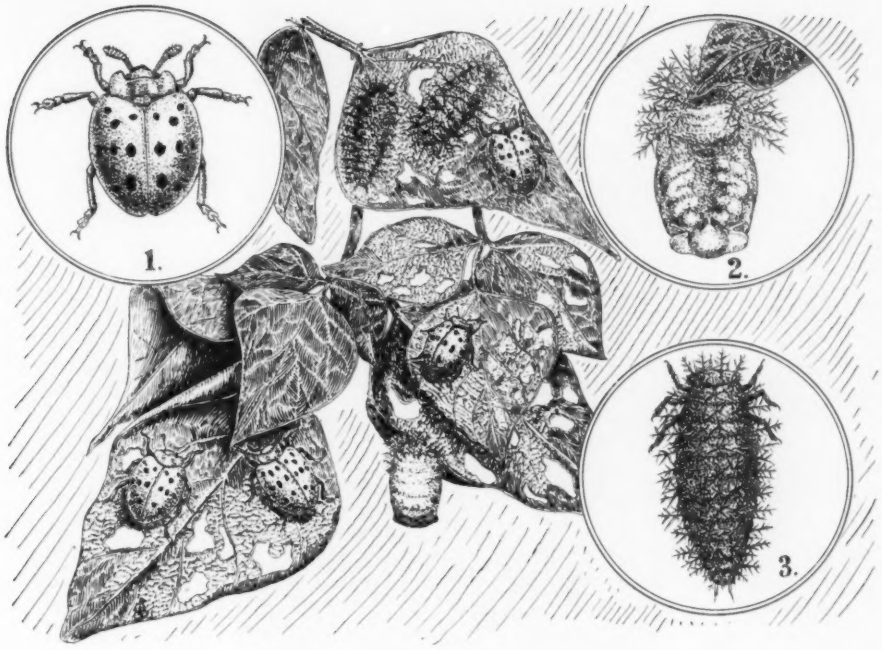
Metallic green is the color of the Japanese Beetle, a pest which eats just about everything green and growing. Control methods include spraying trees and plants with arsenate of lead for the adult beetles and killing the larvae in the ground with arsenate of lead. Figure 1 is the adult, 2 the pupa and 3 the larva. All the drawings shown on these pages done by Dr. E. Bade from studies of the actual insects

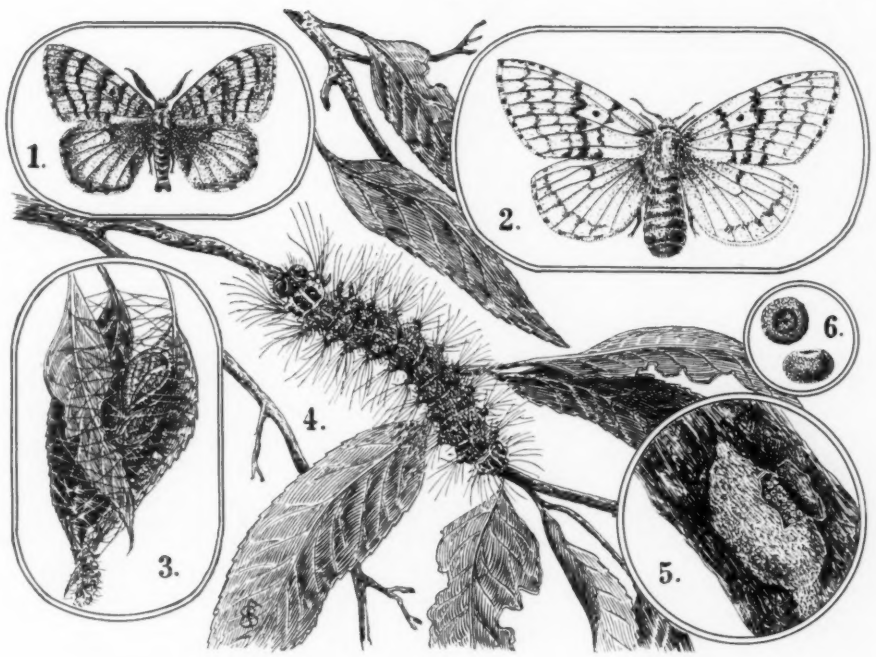
BROWNTAIL MOTH

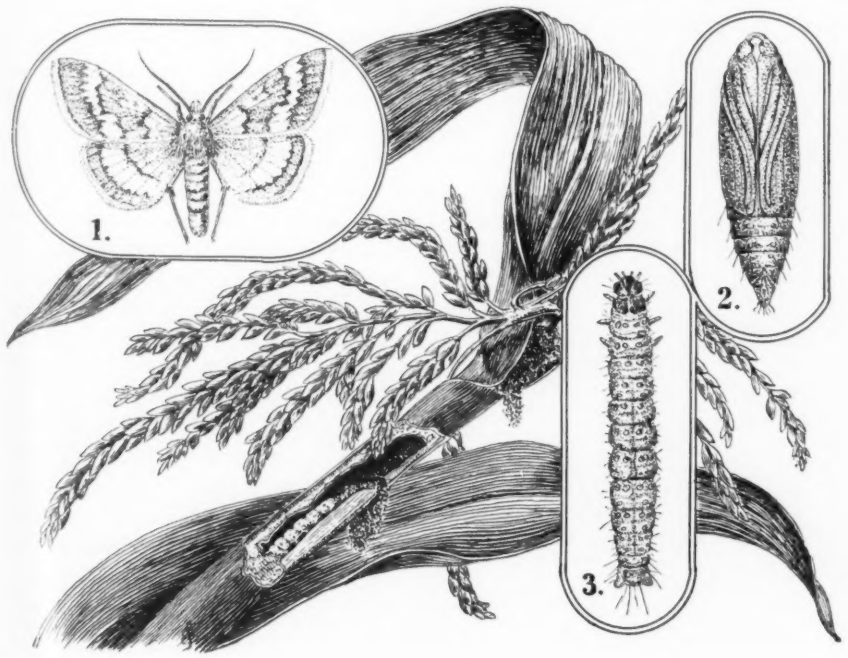
Arsenate of lead spray, banding tree trunks with sticky paper and destruction of the winter nests are the control measures. The drawing shows (1) male moth, (2) female, (3) pupa, (4) caterpillar, (5) young caterpillars eating leaf immediately after hatching, (6) egg mass, (7) young caterpillars hibernating in nest, (8) enlarged barbed hairs of caterpillar which cause skin irritation when touched



The Life Histories Of Six Plant Foes







MEXICAN BEAN BEETLE

This pest is brownish yellow with black spots and is found in the Southwest and most of the territory east of the Mississippi. He attacks only Beans, among which he causes great havoc. Magnesium arsenate spray, applied four times in a season, is a good control. Figure 1 is of the adult, 2 shows the pupa attached to a leaf tip, and 3 is the larva. The beetle is about ¼" long and suggests the common lady-bird

THE GYPSY MOTH

(Center) Another serious leaf-eating pest, with a wing spread of 1½" in the male and 2¼" in the female. Figure 1 shows the male, 2 the female, 3 pupa in the nest, 4 the larva, 5 an egg mass on a twig, and 6 the eggs enlarged. To control the Gypsy Moth, kill the egg masses with coal-tar creosote, spray the trees with arsenate of lead and band the trunks with sticky paper to keep down larvae

EUROPEAN CORN BORER

This serious crop menace is firmly established in the United States and is highly resistant to control. Burning of all infested material will help, but the chief hope of eradication seems to lie in the discovery of some natural insect enemy, for which experiments are constantly going forward. In the drawing, 1 is of the adult form, 2 the pupa, and 3 the caterpillar which does the destructive boring

A high place among spring's wildflowers should be accorded to the quaint little Dutchman's-breeches (Dicentra cucullaria), for it is lovely, odd in form and thrives lustily in dampish, shaded woods soil. Easily established

The Climbing Fumitory is an annual seldom reaching a height of more than four feet, with delicate, finely dissected compound foliage and dense racemes of small pinkish flowers. Not a showy plant, but quite charming

L. W. Brownell

Plants To Redeem A Shady Corner

Louise Beebe Wilder

WE frequently hear the plaint that nothing will grow in the shade. This, however, is far from being the truth if we look into the matter; but for some reason shade-loving plants are much less familiar to the general public than are the sun lovers. Of course, it is often true that certain plants upon which we have set our hearts—Roses, Poppies, Pinks or the like, and most annuals —will not thrive in shade and it is difficult to achieve very brilliant color effects without sunshine. Nevertheless the case for beauty beneath trees, or where house walls or other elevations cast a shadow, is far from a hopeless one.

The Fumitories at once come to mind as solving the problem of many a dull situation if they are given the chance. They are not brilliant or striking plants but all of them possess a quiet beauty and grace which is very appealing and which one appreciates more the longer one knows them. In the case of most of them their foliage rather than their flowers is their fortune, but the flowers are pretty enough too and repay minute inspection. The order is that of the Fumariaceae which contains the four genera —Adlumia, Corydalis, Dicentra and Fumaria.

Adlumia and Fumaria we shall perhaps not take great trouble to know or to cultivate. They no doubt would be considered weeds. But after all, the Mountain Fringe or Alleghany Vine, *Adlumia cirrhosa*, is a charming thing, a little fragile vine that climbs by its slender young leaf-stalks over tall bushes in half shaded places, and in summer dangles ample clusters of pinkish sack-like blossoms from its slender branches. It is a biennial, sowing itself freely where the conditions suit it, and once was cultivated in gardens. The climbing **Fumitory**, *Fumaria officinalis*, is not a true native, but has escaped to the roadsides and woods from old gardens where it was once cherished because of its supposed medicinal value. It is an annual, a very slender little climber reaching perhaps a height of four feet, with delicate, finely dissected compound leaves and small pinkish flowers in dense racemes. I used to grow it in my herb garden and enjoyed its string of quaint names—Wax

Dolls, Earth Smoke, Beggary, God's Fingers and Thumbs. And a lady who visited my garden told me that she had always known it by the name of Delicacy, which is more appropriate than most plant names.

But Dicentra and Corydalis are the important members of the order from the point of view of the gardener. Dicentra will be chiefly known by the beautiful Bleedingheart, which we always think of as an inhabitant of old gardens—a really old-fashioned plant, so that it is surprising to learn that it is a Japanese and was introduced to cultivation in western gardens less than a hundred years ago. There is a white form of the Bleedingheart but I have never seen it offered or growing in this country. The wild Bleedingheart of our Eastern States is *Dicentra eximia*, found in rocky places in western New York and southward to the mountains of Georgia. It has pretty fern-like foliage that persists throughout the season and slender flower scapes hung with rose-purple, heart-shaped flowers that barely top the leaves. It grows from nine to eighteen inches tall and is a fine plant for a half shaded position in the rock garden or narrow shadowed border where the soil is good.

Much confused with it is the western species, *Dicentra formosa*, found in the Yosemite Valley and in other parts of the Far West. This, however, is a dwarfer plant altogether, though of much the same character. The delicately cut and lobed leaves come directly from the root and are borne on long stalks, and the sprays of purplish-rose bleeding hearts are carried well above the foliage.

Both these plants, given a good rich soil, not too damp, spread rapidly. I once had seeds of another western species, *Dicentra chrysantha*, described as a handsome Ja-

(*Continued on page* 172)

Reginald A. Malby

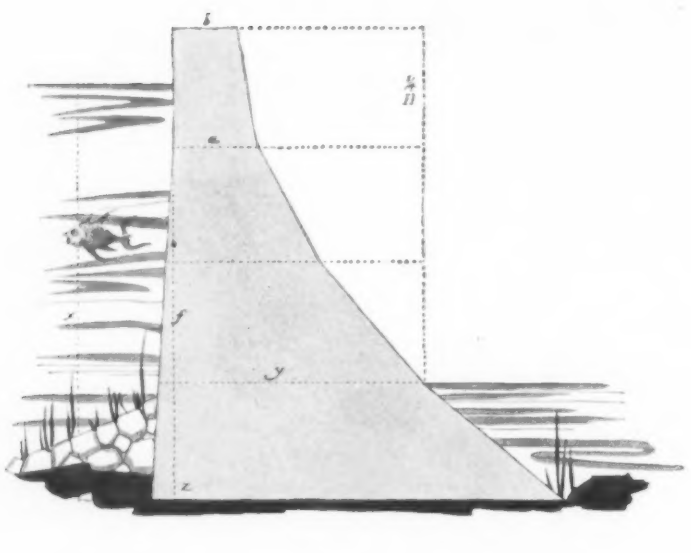
Reginald A. Malby

(Top) Largest of the Corydalis is C. nobilis, from Siberia. Its yellow, sweet scented blossoms tipped with black are borne on stalks some eighteen inches tall. Flowering in May, by early summer it has gone

(Center) Wholly delightful is Corydalis cava alba, which can be looked for late in March or in early April. Gleaming white blossoms and leaves like those Bleedingheart give it special appeal

Given the right conditions, Corydalis cheilanthifolia, from central China, will completely decorate a shaded corner. It forms large rosettes of fern-like foliage with spikes of yellow flowers in April

A mere dip in a hillside will not prove satisfactory as a location for an artificial lake, as it cannot look natural. A large body of water on a slope always looks precarious, as though it might spill over on the land below



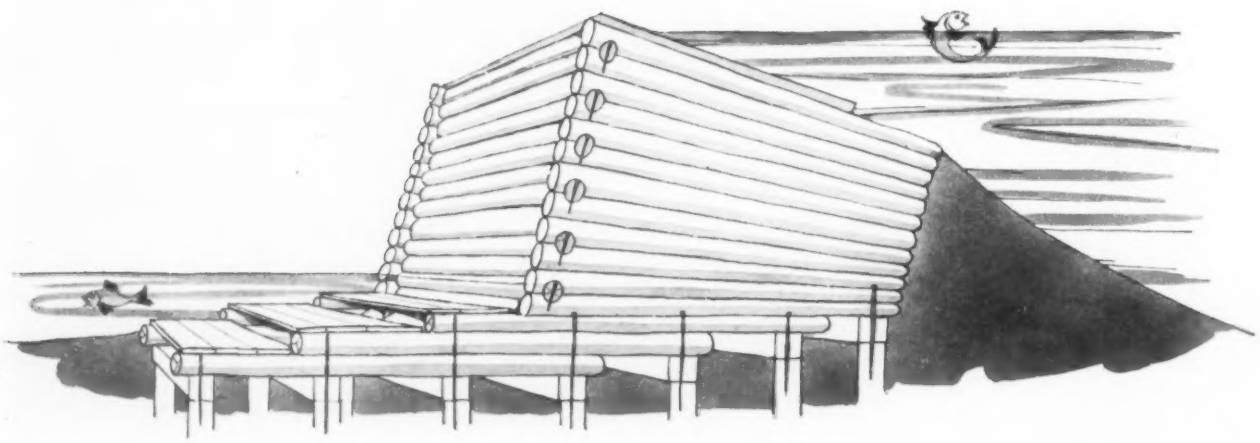
The dam of masonry or concrete must be firmly bedded to prevent water seepage beneath it. Its correct proportions of height and thickness can be readily worked out from this diagram, as described in the text

Planning And Making Artificial Lakes

Henry B. Raymore

"OF all the varied materials in the composition of natural scenery, there is none that produces more beauty, variety and interest than water; nor is there any that enters into so many pleasing combinations with surrounding objects." So wrote Charles H. J. Smith, a now forgotten landscape gardener, in Edinburgh in 1852. Eight years later, A. J. Downing, the dean of American landscape gardeners, said, "There is no department of Landscape Gardening which appears to have been less understood in this country than the management of water." Which goes to show that water has long been considered an important element in the landscape treatment of parks and home grounds, but that not always, from the artistic standpoint, has this treatment been particularly successful. In fact, when one of my friends genially informs me that he plans to build an artificial lake on his country place, I smile my blandest smile and say "Oh yes, won't that be interesting?" but at the same time I hope that some act of a guiding and beneficent providence will prevent him from carrying out his intentions.

Not that the artificial pond or lake hasn't a place in the scheme of the country place. It certainly has. But with all due respect to those who, by much labor and sorrow have brought such things into existence, I must assert that the artistic results in too many cases haven't justified the work and thought expended upon them. Really, most of them



(Below) Log dams are rather picturesque and entirely satisfactory, if there is no objection to a little leakage of water through them. The top should be planked for ice protection and there must be an apron below

are pretty bad as assets in the landscape.

Of course I am not now speaking of the work of masters in the landscape profession who have created such charming water effects as are to be seen in many of the big city parks, or on the largest estates. I am inveighing against the work of the average amateur gardener who, somehow, does not seem to get the right point of view concerning these things. In making an artificial lake so many seem to stress the idea of artificiality and forget that a lake is a purely natural feature and must be so treated. In fact, all water in the landscape must be definitely one of two things. It must either be formal, in which case it becomes a garden or decorative pool with a definite geometrical shape, located in a definite place in accordance with the more or less architectural design of the area around it and embellished with decorative coping, statuary, fountain jets and the like; or it is natural, without any definiteness of shape, without formality of placement, without architectural embellishment. This is fundamental. There is no middle ground. You cannot have a natural pool in the midst of definitely architectural beds, walks and borders, no matter how simple these may be; and you cannot have a formal, architectural lake dropped into the untamed natural landscape.

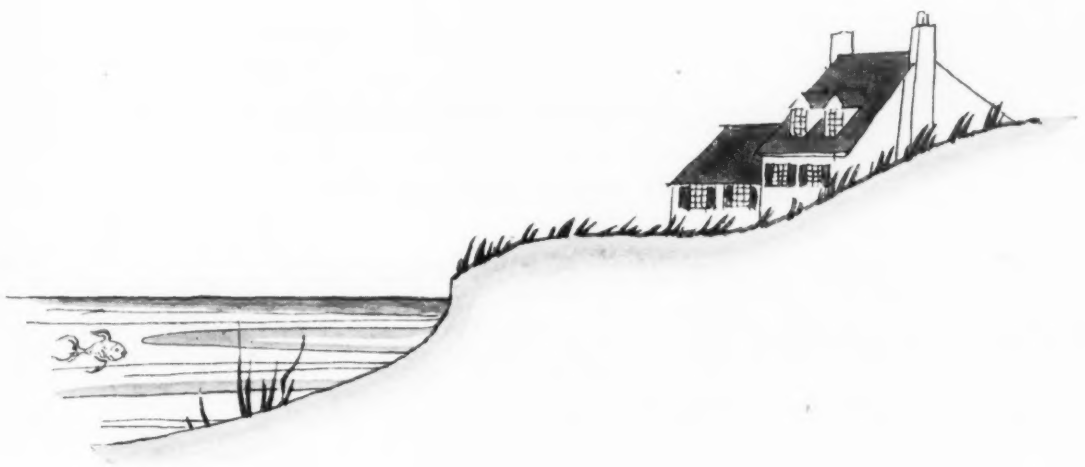
Let us be emphatic and perfectly clear on this point. The artificial lake (or the natural one which is brought into the landscape scheme, for that matter) is a purely naturalistic feature and must be so treated.

If good taste is not to be violated, then, it cannot be regular in shape, even though the regularities take the form of curves. Much less may it be circular, square, oblong or polygonal. The shape must be irregular, as nearly natural as we can make it. If formed in a hollow, the plane of the water naturally assumes an outline corresponding to the original configuration of the ground, and this outline can be varied and improved only by the formation of bays, promontories and islands. If the site is on level ground, the outline may of course be varied at pleasure. It may be broad, bending or winding, but in every case it should present the appearance of breadth rather than length. In varying the outline by bays, islands and promontories care should be exercised that the projecting masses do not obscure or destroy the breadth of surface. In too many instances, what is intended for a lake dwindles into a winding canal, a palmated pool with an island stuck into it, or some other outlandish arrangement.

The treatment of the banks of the lake is most important. If we observe carefully a natural lake we will see that the height and slope of the banks vary considerably.

(*Continued on page* 174)

(Top) Naturalness should be the keynote in the finished lake. To this end, let the curves be long and sweeping. Have few islands, and these near the ends so that they will seem like the remains of a range of submerged knolls



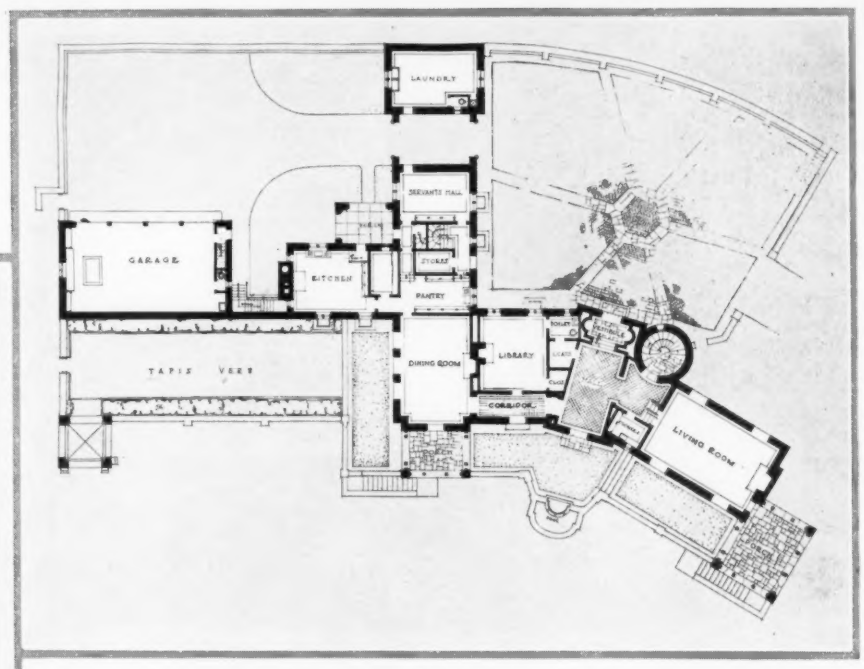
The best site is a natural and well defined depression below the level of the house or garden from which the principal view of the lake is to be had. A hillside location obviously above the house level is generally to be avoided

Ph. B. Wallace

So well has the residence of Samuel Bell, at Chestnut Hill, been imbued with an Old-world atmosphere that one regarding it from the court might certainly be excused for having difficulty reconciling its façades with 20th Century Pennsylvania, rather than medieval Normandy. Walls are of native ledge rock. At the left is the entrance, opening through a vestibule to the huge hall. Tilden, Register & Pepper, architects

A Pennsylvania Residence Finds Its Precedent In The Manoirs Of Normandy

The turret in the foreground of the view above contains the master's stairway. Placing this feature alongside the taller entrance bay creates an extremely interesting combination of diverse outlines. At right angles to the main body of the house is the service wing. The garage is approached through the archway at the right



Each room of this residence has been located with proper regard to function, relation with other rooms and relation with the exterior. The living room is at one end, where it has three exposures, opens to a porch and is separated from other rooms by the entrance hall. At the corner where the service wing joins the house is the dining room, overlooking a grass terrace. Between dining room and hall is the library—here it gains privacy

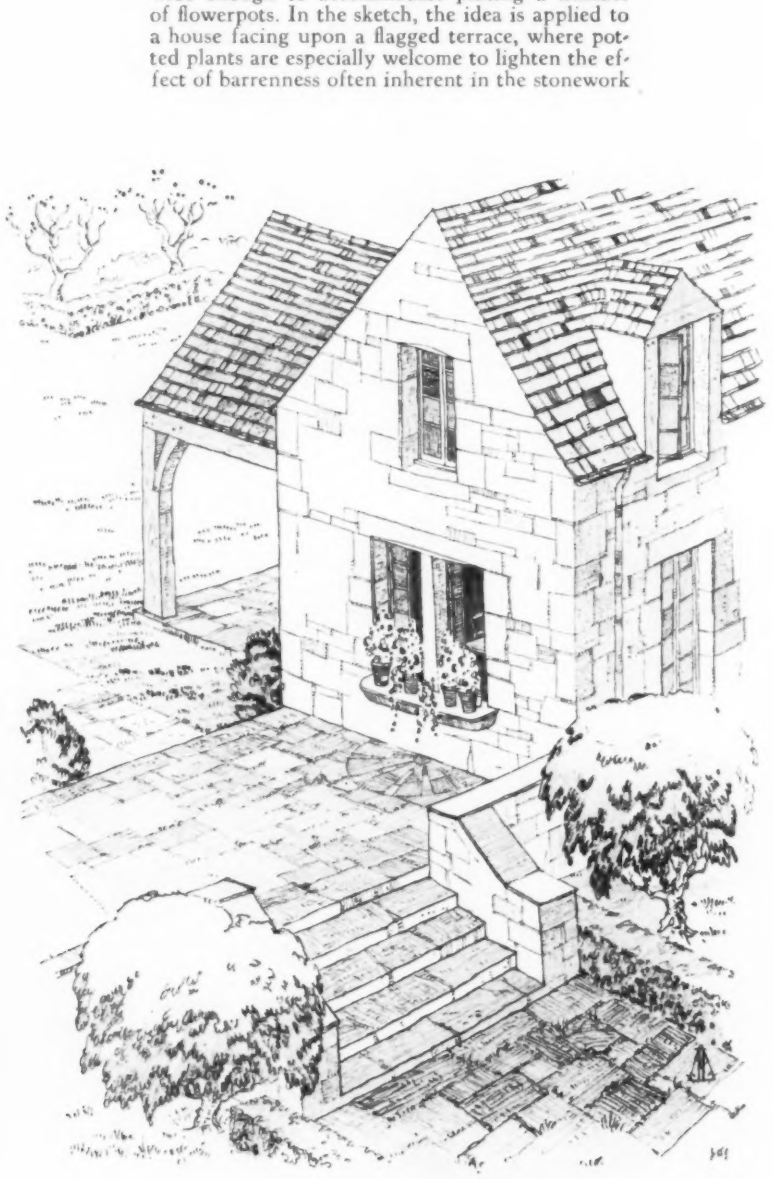
Window And Doorway Details From Abroad

STAIR WINDOW

The photograph of old bay windows in Ipswich, England, suggests their employment in this country for some special purpose, such as at a stair landing. An odd feature is the way the outside supporting brackets are pigeon-toed instead of parallel. All of the photographs and sketches on these pages are the work of Gerald K. Geerlings

A WINDOW SILL

(Below) In common with many window sills in Brittany, this one at Point Aven (left, below) is wide enough to accommodate placing a number of flowerpots. In the sketch, the idea is applied to a house facing upon a flagged terrace, where potted plants are especially welcome to lighten the effect of barrenness often inherent in the stonework



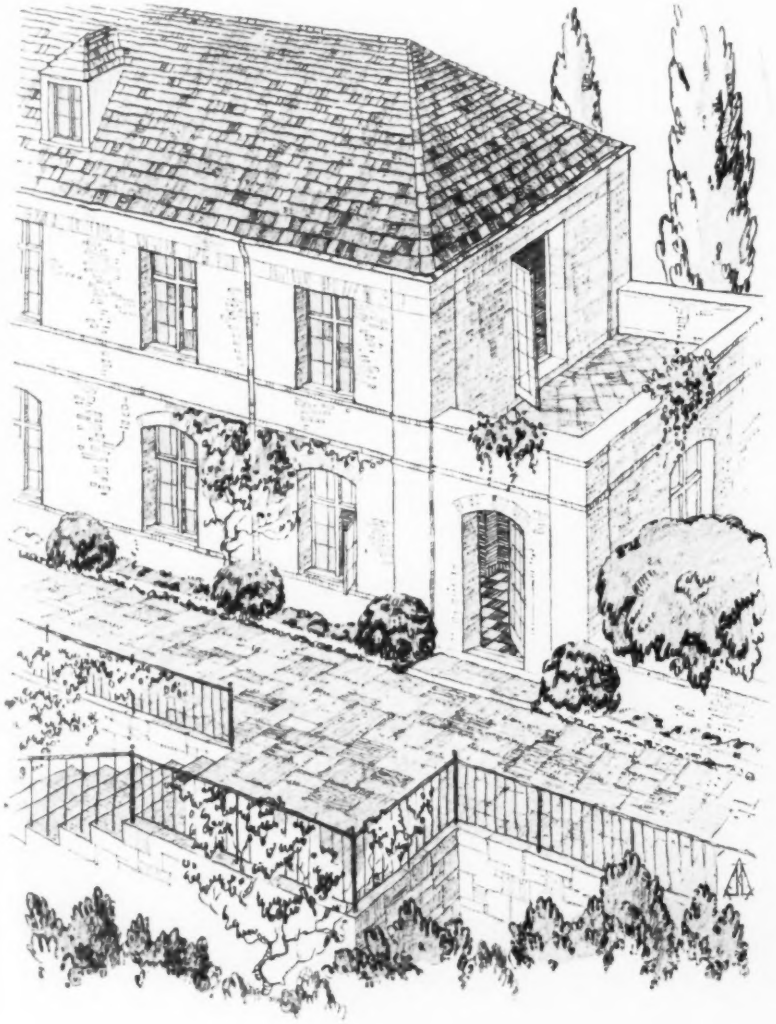
Suggested For Use On Our American Homes

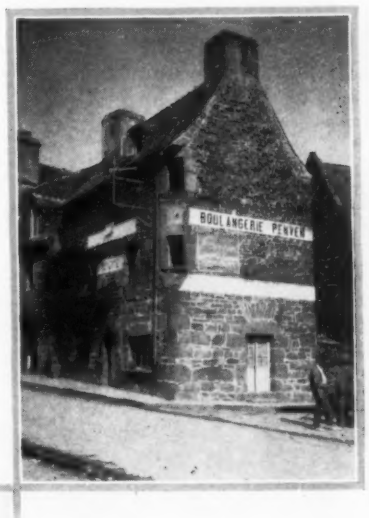
CORNER DOORWAY

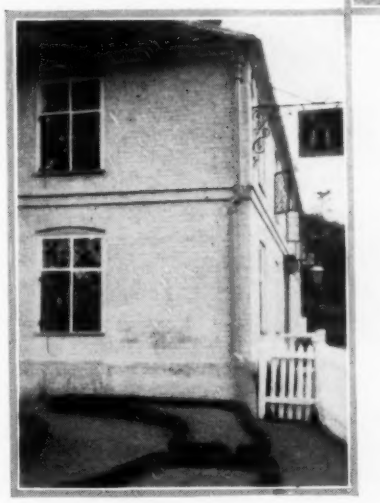
Not a few of the Breton houses have cut-off corners, and whether the slicing is above or below, the roof descends without hesitation as though nothing unusual were afoot. Such a feature lends itself agreeably to a doorway treatment, as suggested by the drawing in which an adaptation of this idea planned to balance a corner fireplace

WINDOW DETAILS

The white-painted brick façade of the Buckinghamshire Arms, across the road from Blickling Hall, utilizes simple projecting brick courses to good effect. Not only can the window details be transplanted to the American scene, but also this pleasant means of tying together windows to prevent their "floating" about on a broad façade







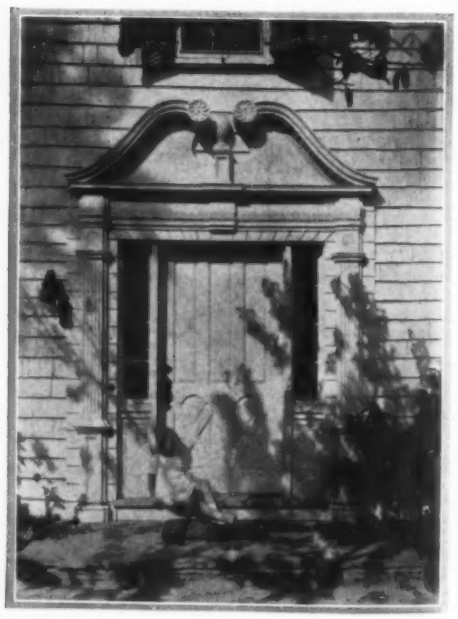
S. H. Gottscho

As a typical New England salt-box type, this house at Southport, Conn., began life in the times when Indians were no rarity. In 1870 it was haphazardly remodeled to conform with the vogue of the times, assuming the appearance shown by the photographs at the left and right. Recently acquired by Mr. Willard I. Emerson, it has again been remodeled, as shown above, to conform with the best traditions of the Connecticut Valley, near which it is located. Before and after plans are on page 113. Howard & Frenaye, architects

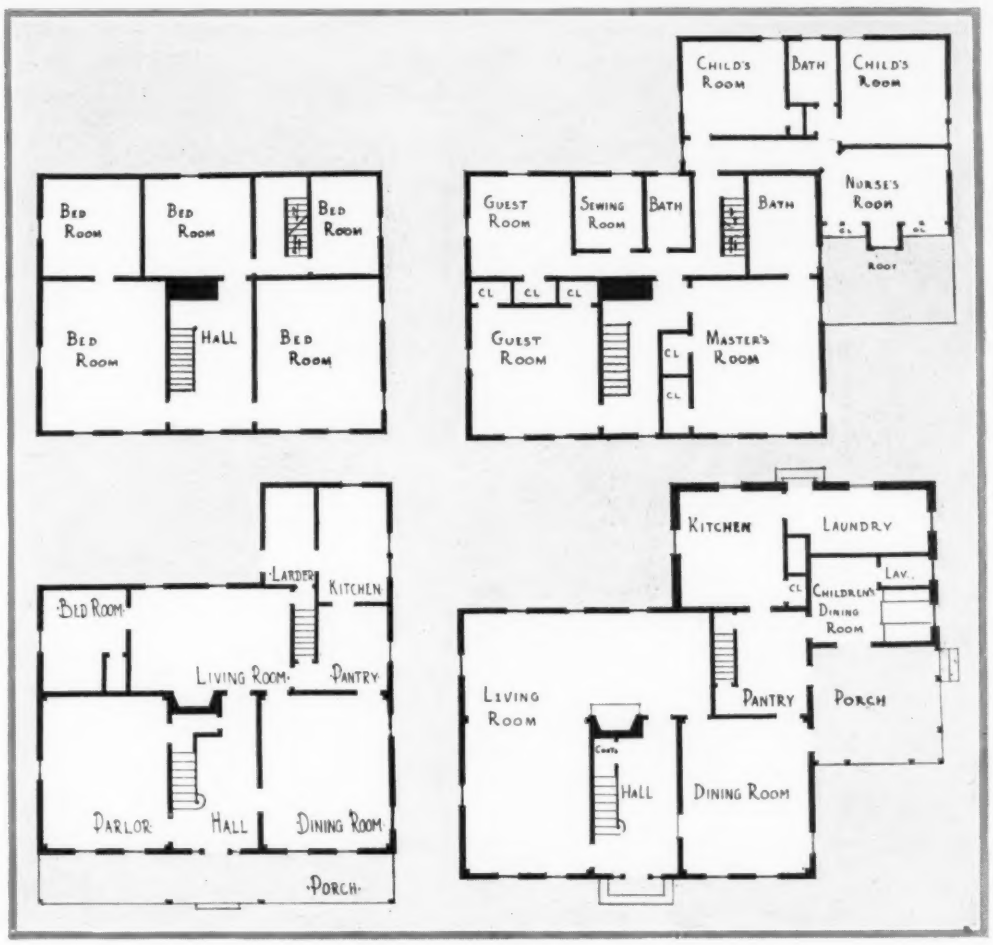
An Early Connecticut Farmhouse Undergoes A Second Regeneration

S. H. Gottscho

The Remodeled House Is Dignified By A Colonial Entrance



Inside the Emerson residence several large rooms were thrown together to form the "L" shaped living room, a part of which is shown above. The fireplace was resurrected from behind a plaster wall and moldings added to recapture its original appearance. Supporting beams in the ceiling were uncovered and the old floor of wide oak planks came to light under a new floor. The entrance treatment and the hall are on the opposite page. The door in the background of the latter picture leads to the dining room



The first plans at the right are of the house before remodeling. Alongside are the new plans. The long porch has been taken away so that sunlight could penetrate the front windows. Parlor, bedroom and living room all have gone to make one large living room. The kitchen has been expanded and a side porch, children's dining room and laundry have been added. Disposition of rooms on the second floor has been logically changed, and, over the service wing, rooms for the children and their nurse were placed

Your Individuality In The Design Of Your House

R. W. Sexton

IN our everyday conversation we use the words house and home as synonymous. Yet to my mind there is a distinction that is interesting. The word house originated as meaning a shelter. We might say that in our travels we put up for the night at some little house on the roadside. In other words, this little house afforded us shelter for the night. The next night we arrived home. This was a little house, too, but it was home. Not because it belonged to us, but because it had been designed originally to meet our every need and requirement. It was much more to us than our house; it was in reality our home.

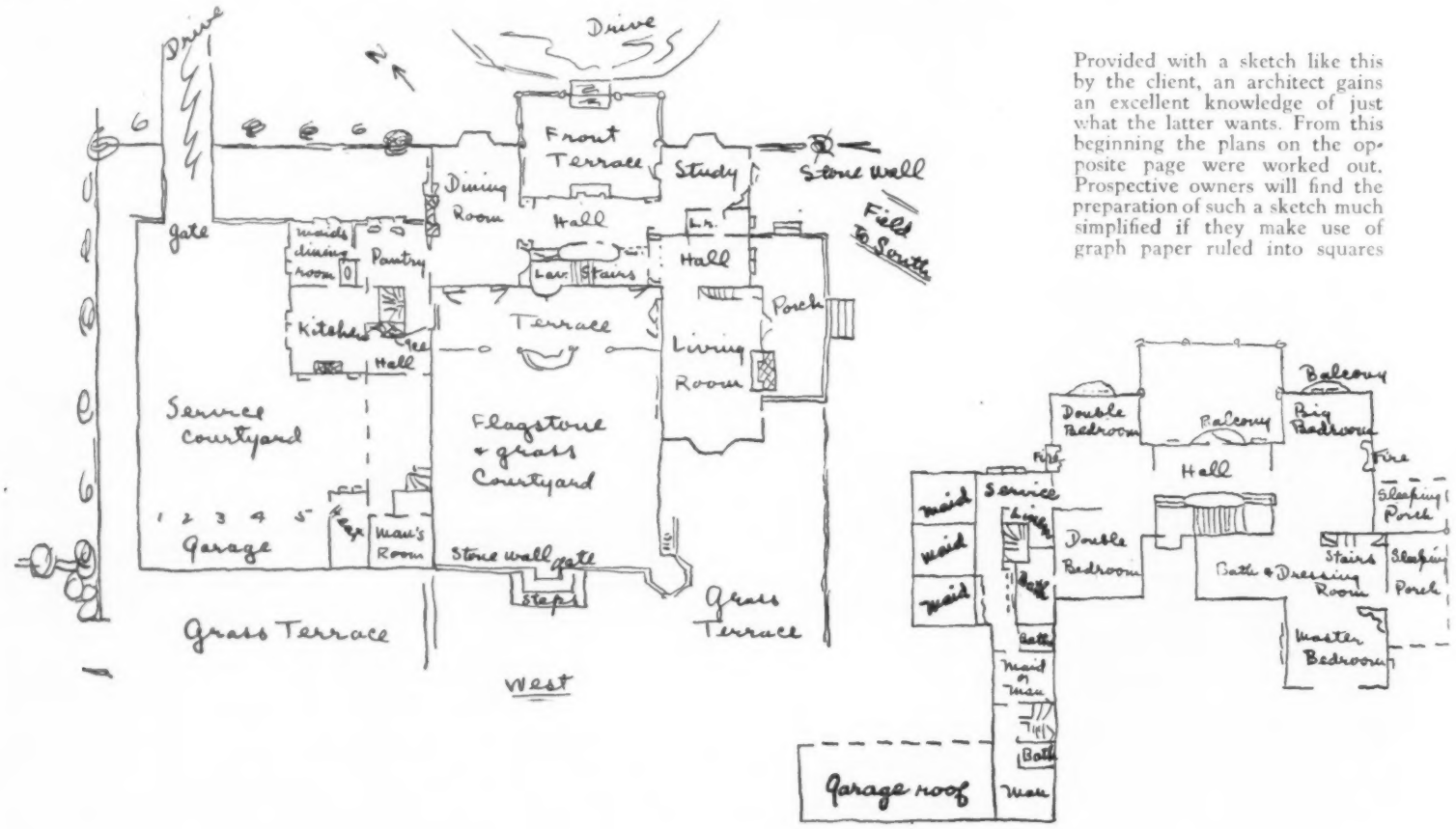
For every house offers to the designer—the architect—its own individual problem. Each one of us has his own peculiar manner of living. Each leads a different life, and a house that might suit one of us perfectly would be entirely inappropriate to another.

Your individuality is more pronounced in the plan of your house than anywhere else, perhaps. The floor plan, in the language of the architect, shows the house as it might look if you were to take the roof off and look right down at it from an airplane. The drawing of the plan shows the size of the house over-all, the different rooms that are included, their size and shape, the location of windows, and the means of communication from one room to another, as well as closet space, and so forth. It is easy to understand that in planning your house the architect must be familiar with your peculiar traits and customs. For he must actually reflect your personality in the plan if the house he is designing for you is to serve satisfactorily as your home.

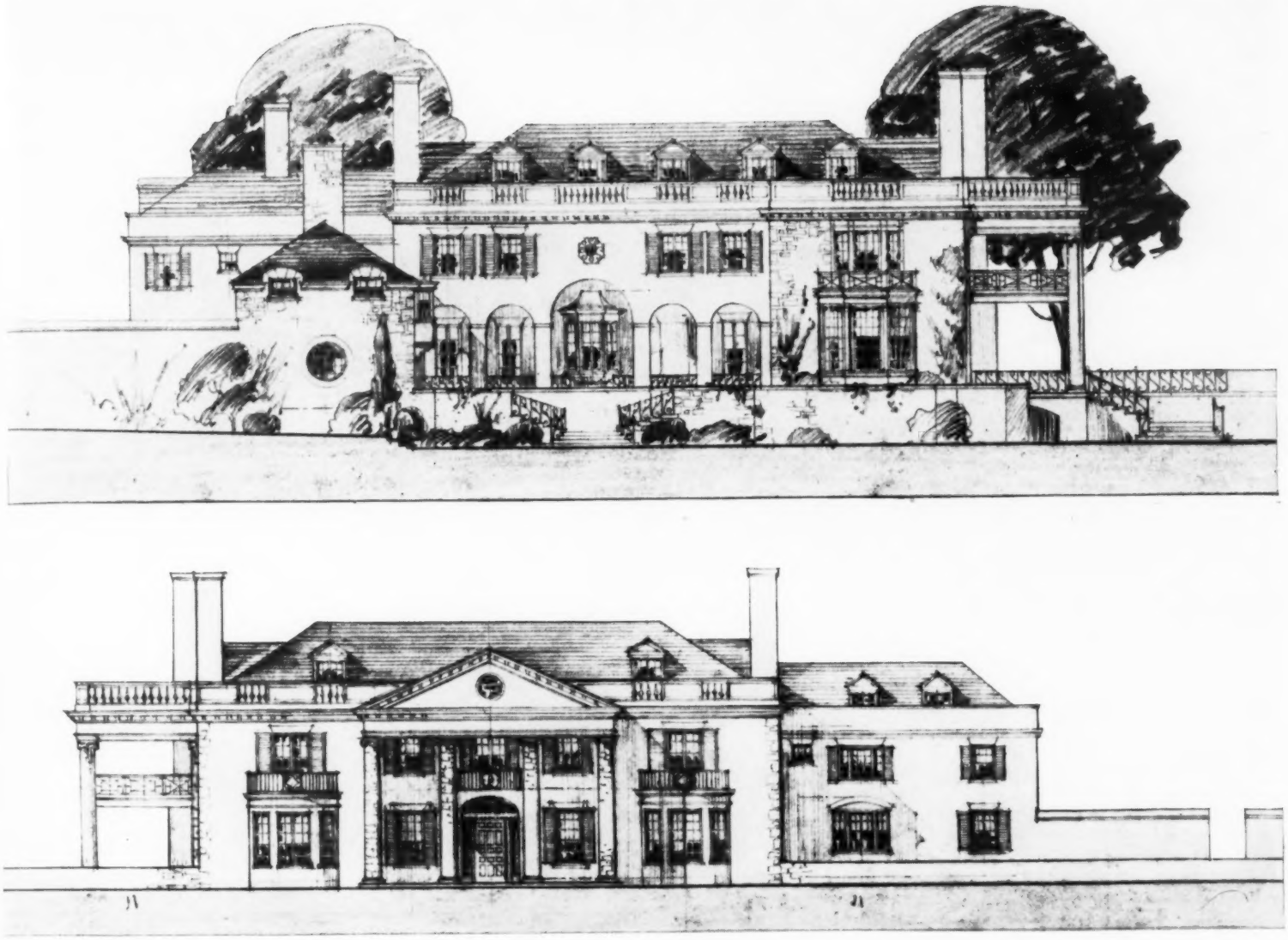
But, you say, all houses are very much alike; you have lived in several rented houses and have been able to adapt yourself to them so that they seemed like home to you. True. But why does that desire to build your own house keep coming back into your mind? How many times have you said that you could never possibly live in Mrs. So-and-So's house across the street, although she may be one of your best friends? It is not because you do not like the paper on the living room walls or the design of her bedroom furniture, but because you lead such a different life from hers; and, while her house meets her needs and requirements, it could not possibly satisfy you.

Let us take an illustration and see how this idea of reflecting individuality in the plan works out in practice. Suppose, in the first place, there are four in the family: a man and his wife, and a son and a daughter. The children are in their teens. The owners are not wealthy. They do not do much entertaining. They have never had a maid, but hope to some day. Immediately the architect sketches a plan of the first floor to include a fair sized living room, a very small dining room—room to seat four persons comfortably; a small kitchen, with adjacent dining nook. Both the dining room and the dining nook are near the kitchen. The architect surmises from his conversa-

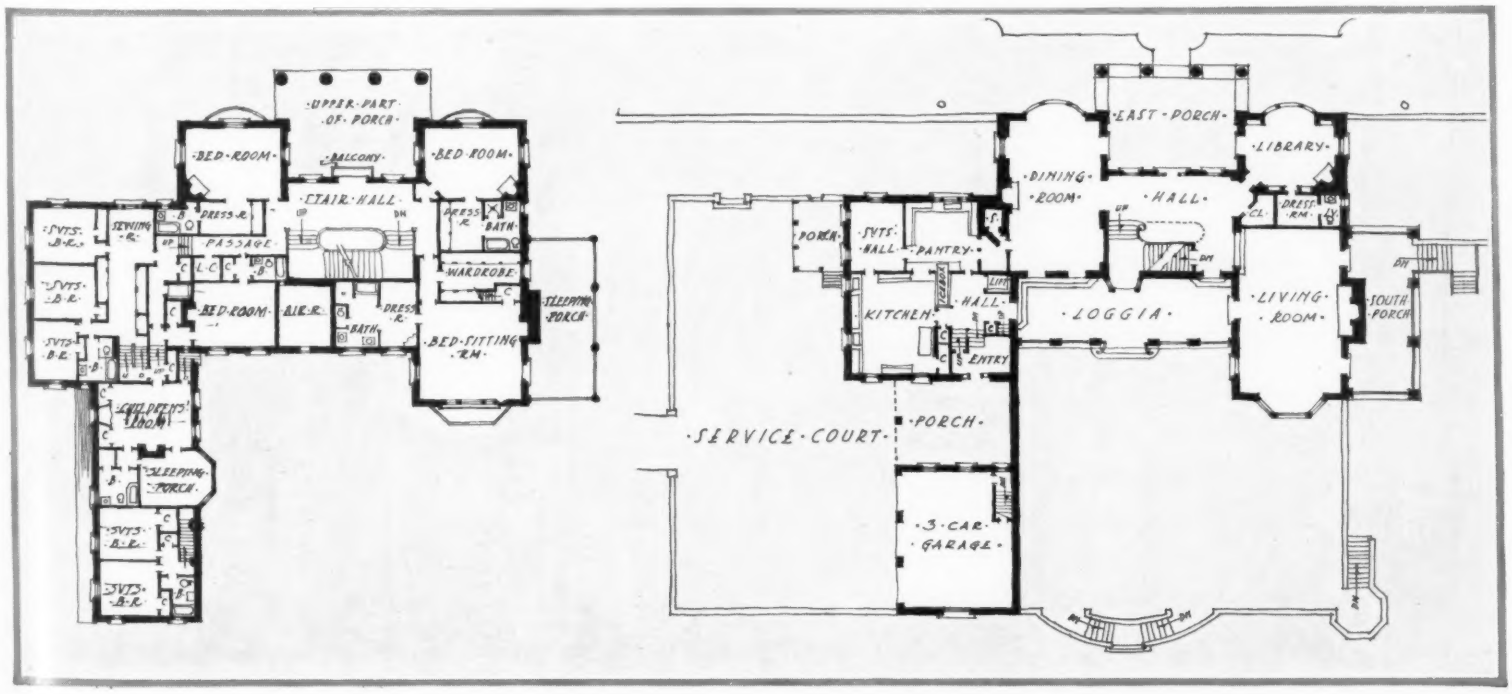
(*Continued on page* 156)

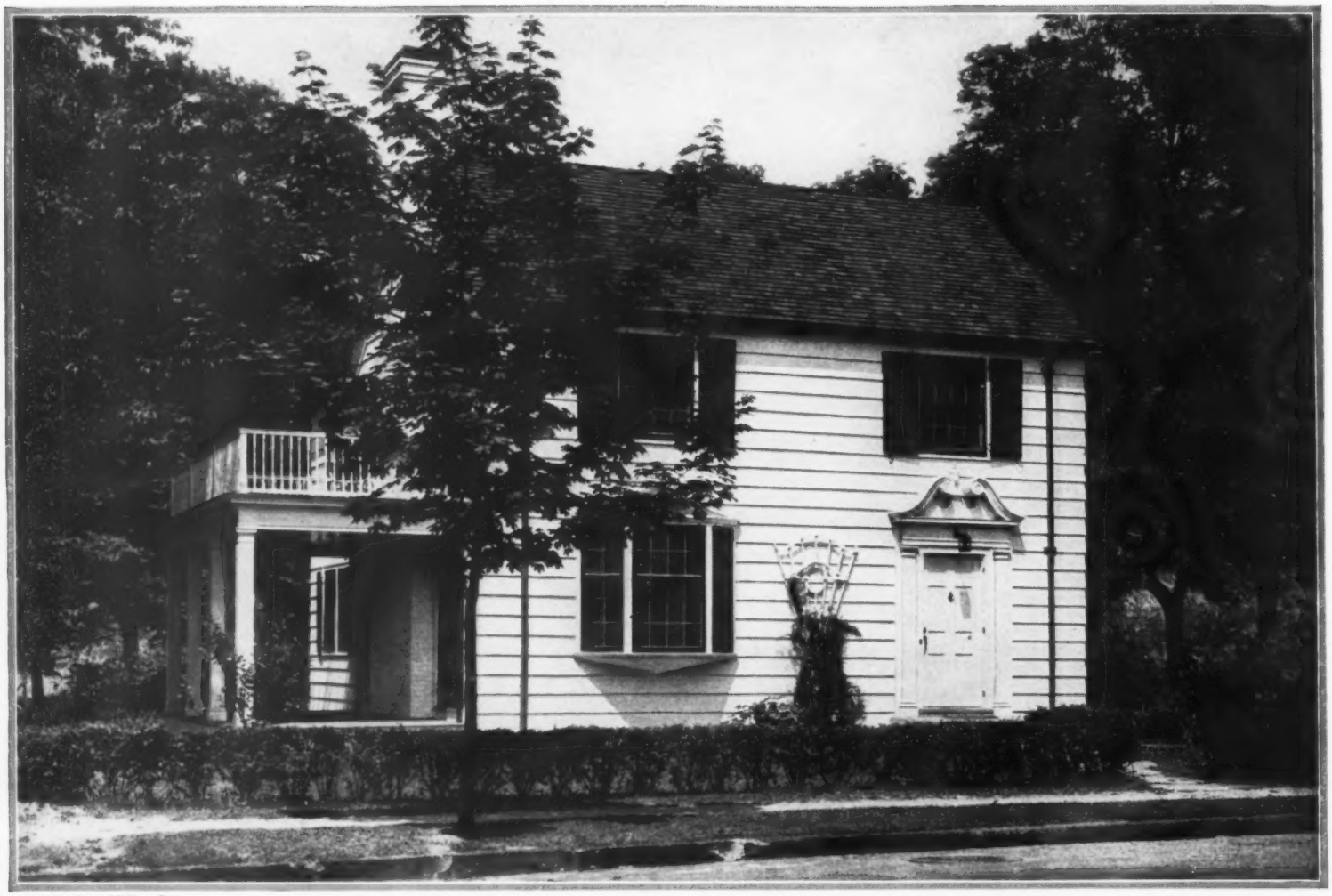


Provided with a sketch like this by the client, an architect gains an excellent knowledge of just what the latter wants. From this beginning the plans on the opposite page were worked out. Prospective owners will find the preparation of such a sketch much simplified if they make use of graph paper ruled into squares

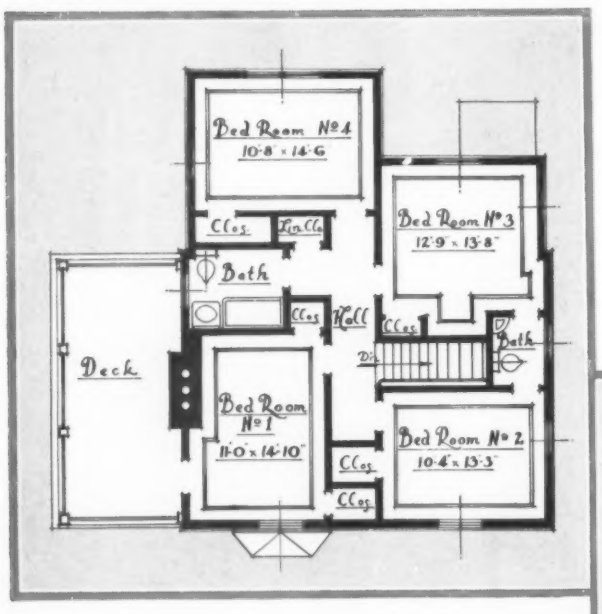


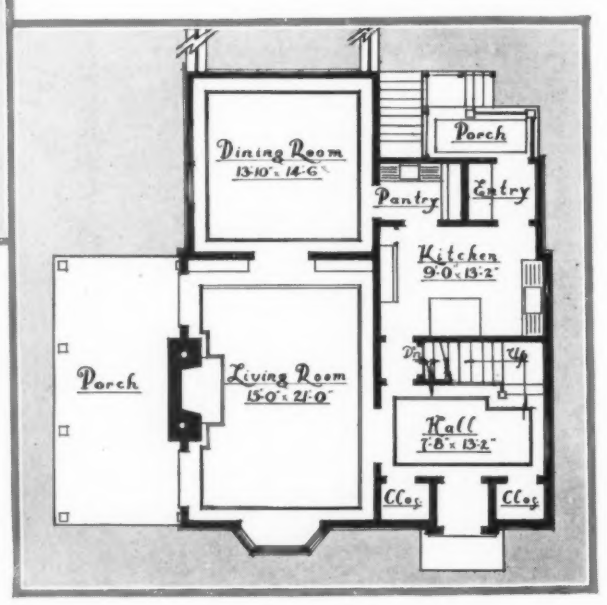
The plans for Mrs. Robert B. Dean's house at Bedford Hills, N. Y. adhere generally to the owner's original ideas, thus embodying her individuality in the design. A plan of this type logically calls for emphasis on horizontal lines in the design; hence the use of Georgian forms. Godwin, Thompson & Patterson, architects





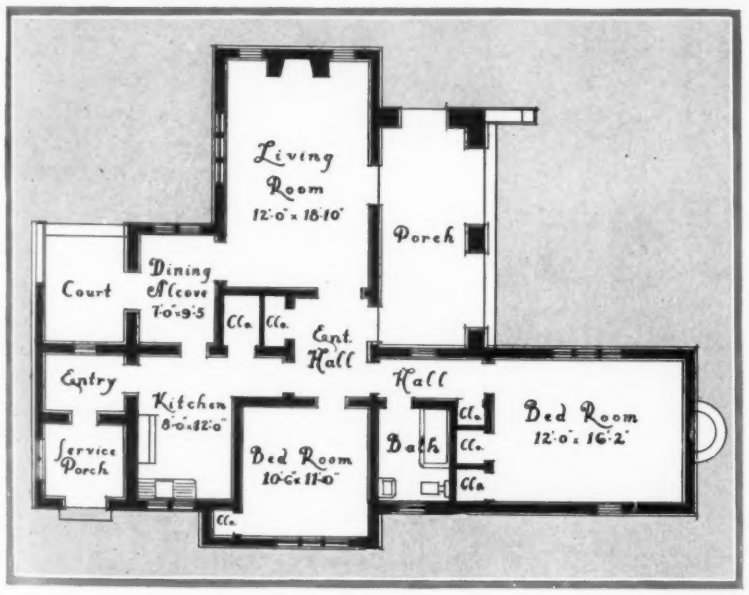
John Wallace Gillies, Inc.





Two Small Houses Represent Both North And South

Difference in character between small houses appropriate for the Northern States and those suited to the South is ideally presented by the two on these pages, designed by the same architect, Dwight James Baum. The home of Thomas McCall at Fieldston, New York City, is carried out in the Colonial manner, the traditional style of this section of the country. A typical detail of Early New England shop fronts is the oriel window, which divides interest with the well detailed entrance. For a house of this size no more worthy plans could be worked out than those used. Thorough study is apparent in every feature



For architectural inspiration Florida has relied on Spain since the time of its first colonization. This little residence at Temple Terrace, on the outskirts of Tampa, not only follows the spirit of Spain in its design but the tiles on its roof and those used for decorative purposes were made in that country during the 16th Century. Both exterior design and interior planning of this house are worthy of sincere commendation

The Versatility Of Duncan Phyfe

Paul Harness

THE pieces illustrated on this and the opposite page have added tremendously to the history of Phyfe cabinet-making since Mr. Charles Over Cornelius wrote his book on the subject in 1922. It was known, of course, that Phyfe in his day was willing to undertake the complete furnishing of any house if he could secure an order to do so. The fact that his work for Mrs. Astor brought him into prominence, would promise almost with surety that the furnishing of more than one new home by members of New York's smart set of the early 19th Century would be entrusted to the most fashionable furniture maker of the day. But just what pieces actually came from Phyfe's shop except chairs, sofas, window seats, tables, beds, and a few minor miscellaneous articles, and how these pieces actually looked were matters of conjecture until recently the fact of his versatility has been established by the discovery of such articles as we are illustrating. These discoveries have caused not a little stir among enthusiastic collectors of Americana, as one by one they have come to attention.

Ever since the Hudson-Fulton Exhibition at The Metropolitan Museum, in 1909, experts have been busily searching for documents and data regarding the work of this clever and successful Scotchman who came to America in 1783 or 4, and settled in New York in 1790, and who worked for fashionable New York for the next half century and more. The fact that he furnished a house completely, from the parlor set to the kitchen ironing-board, is the point that espe-

(Continued on page 132)

(Above, left) A fine sideboard made by Phyfe during the first fifteen years of the 19th Century. This piece certainly bears no trace of the clumsiness which is sometimes attributed to Phyfe's later work

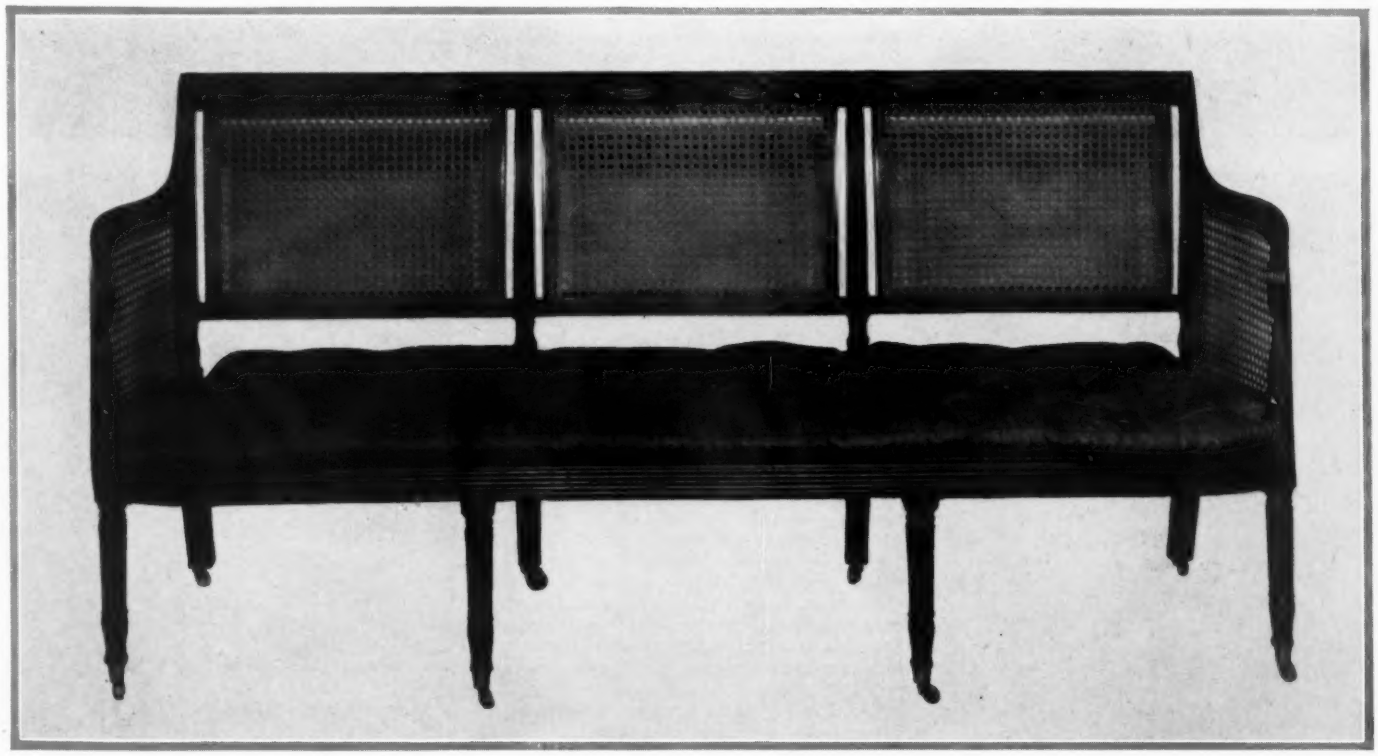
(Left) One of a pair of Duncan Phyfe beds. The design of the bed-posts is at variance with his usual patterns. Arranged for the hanging of draperies in a simplification of the more ornate Sheraton manner

Slenderly proportioned Sheraton writing table by Phyfe. Its completeness of appointments is typical of the period. Illustrations courtesy American Art Association, Anderson Galleries, Inc.

The Phyfe dressing table illustrated above has only recently come to light as an example of his work. It dates between 1815 and 1820. Note the successful handling of the long cabriole legs

An interesting commentary on its New York City origin is this chair which follows the lines of Phyfe's most typical design except for the harp which has replaced the usual lyre motif in its back

A very rare type of chair-back settee with caned seat and arms is shown below. This is a product of Duncan Phyfe's fine craftsmanship and was made some time between 1800 and 1810



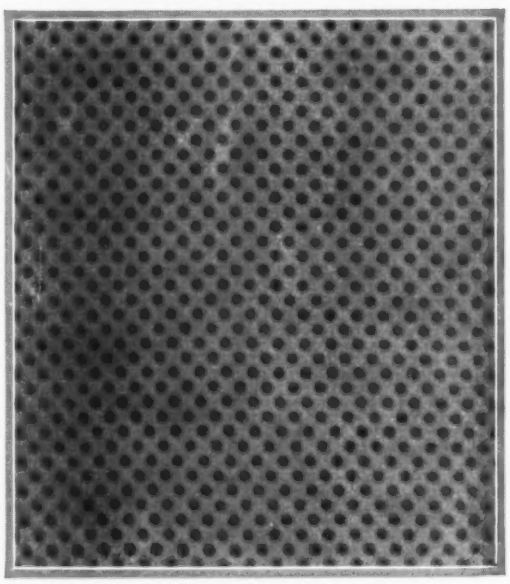
Moderately Priced Chintzes Suggest Color Schemes For Country Rooms

A LIBRARY IN BROWNS

The following color scheme for a library can be used with either of the glazed chintzes shown at the immediate left and right as they are similar in coloring. The hand-blocked Chinoiserie design at the left has a light walnut ground figured in rose red, green, yellow and touches of bright blue. A larger design distinguishes the column chintz at the right which also has a walnut ground with flowers in reds, yellow and deeper brown. Both from Macy's. Walls: painted brownish tan to harmonize with background of chintz. Ceiling: painted dark blue with gold stars or covered with star wall paper. Floor: Oriental rug in faded reds and blues, or plain brown carpet. Curtains: chintz bound in red over yellow celanese glass curtains. Furniture coverings: rose red rep or antique satin, small patterned red and yellow chintz, and red leather. Red tôle lamps with parchment shades

WITH APPLE GREEN WALLS

(Left) For a cottage living room comes a diverting glazed chintz picturing the various modes of transportation in Early America. Colors are vigorous—light and dark greens, browns, strong blues, with here and there a vivid note of red. The fabric shown at the right, which may be used in connection with the transportation chintz as the colors harmonize, has small red and yellow pin-wheels on a green ground. Both are Waverly prints from the Chintz Shop. Walls: painted pale apple green with woodwork to match. Floor: dark green with hooked rugs in flower designs on brown grounds. Curtains: chintz with bright blue binding, looped back over blue glass tie backs. Undercurtains: ruffled white organdie, tied back. Furniture coverings: blue, green and brown checked cotton, or green and blue striped linen, green chintz darker than the walls, corded in blue, and the pin-wheel chintz



PEACH AND BLUE-GREEN

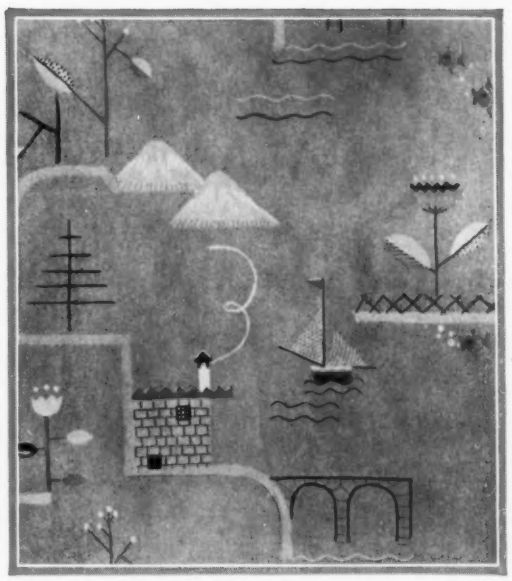
A charming morning room could be built around either of the chintzes shown at the bottom of this page which are alike in coloring. Both the French print at the left, with its flowers, butterflies and engaging 19th Century motifs, and the hand-blocked lace design at the right, have peach pink grounds figured in French blue, blue-green, yellow and deeper pink. From Macy's. Walls: painted the same peach tone as the background of the chintz. Woodwork and doors: bluish green. Floor: covered in plain bluish green carpet. Curtains: chintz edged with ruffles and hanging straight. Glass curtains of fine cream colored net, ruffled and tied back. Furniture coverings: powder blue satin, blue brocade with flowers in pink, needlepoint in faded greens and green blues, peach and cream striped moire. Pink glass and white Wedgwood ornaments decorate the mantelshelf

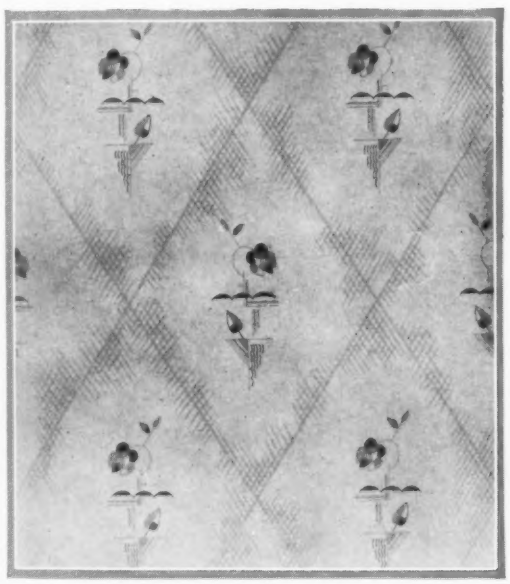
Wall Papers For The Modest Purse

With Accompanying Color Schemes

FOR A CHILD'S ROOM

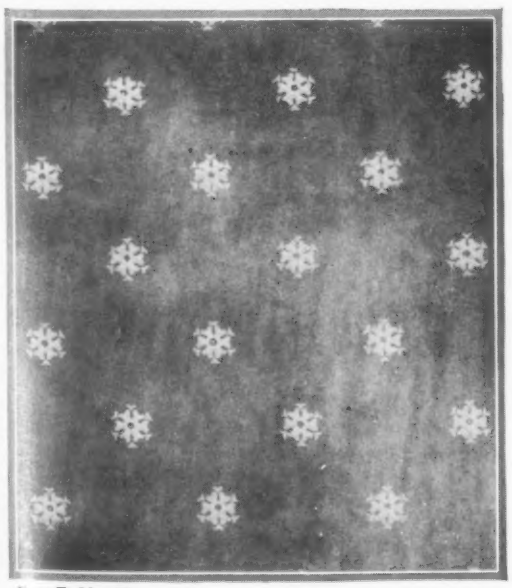
Following is a color scheme for a child's room adaptable to either of the wall papers shown at the immediate left and right. At the left is an effective new Strahan paper with a grayish-white ground, scrolls in deeper gray and buff, and miniature hunting and pastoral scenes in red, brilliant blue, bright green and yellow. The Salubra paper at the right, with its delightfully modern versions of flowers, castles, ships and the sea, has a gray ground, the design being in red, blue, yellow, jade and candy pink. Both from Ruth Campbell Bigelow. Woodwork: painted gray to match gray in paper. Floor: green jaspé linoleum, gray wool rug. Curtains: jade green glazed chintz trimmed with bright blue binding. Gray celanese glass curtains. Bedspread: bright blue organdie or white Swiss with big blue dots. Furniture coverings: quilted red and yellow calico and green chintz





A COUNTRY HOUSE HALL

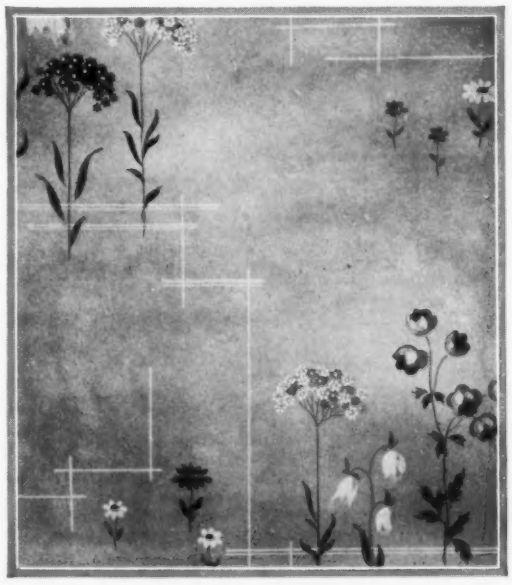
The wall papers shown at the left and right suggest interesting schemes for a country house hallway. At the left is a decorative Birge paper suitable for an informal type of entrance as its pattern is fairly small. It has a buff ground latticed in deeper buff and in the center of each diamond-shaped space is a modernistically designed flower in two shades of green. From Richard E. Thibaut. At the right is a new Strahan paper unusually effective in both design and color and adaptable to either a hall or dining room. It has a pale sky blue ground, the landscape scene of lake and mountains being in mauve, tan, buff and several shades of soft green. From Thibaut. Woodwork: painted buff. Floor: stained brown, checked wool rug in greens. Curtains: green sunfast silk trimmed with ball fringe to match. Chair coverings: green and plum striped sateen. Settee covered in latticed green chintz



Dana B. Merrill

THE BEDROOM IN BLUE

Blue makes a restful background for bedroom walls provided the room gets sufficient sunlight. At the left is a new Strahan paper unusually adaptable on account of its simple, conventionalized design. It is a deep sky blue ground, the medallions being in a yellowish ivory tone. From Bertha Schaefer. (Right) A charming bedroom wall paper with a pastel blue ground and rows of flowers delicately tinted in mauve, amethyst, yellow and pink, with deep green leaves. From R. E. Thibaut. Woodwork: ivory. Floor: covered in deep blue carpet to tone in with blue background. Curtains: yellow organdie with fluted ruffles and looped back over amethyst glass tie backs. Venetian blinds in blue. Furniture: ivory with flower decorations. Bedspread: ivory sateen, hand quilted, with gingham appliqués in flower designs. Covers: chintz with pink flowers on ivory ground



The Gardener's Calendar For April

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Garden Success Of course, in horticulture, as in every other culture, the success depends on the *cultor*. It is not given to him, who has a garden because his father had a garden, and who wishes it to be "kept up" exactly as he found it.—*Dean Hole*		1. Weather conditions vary in different years but usually it is safe at this time to start sowing seeds of the more hardy vegetables. Peas, Spinach, Onions, Beets, Carrots, etc. are all seasonable. When they are well up, thin them out to prevent overcrowding and poor development.	2. Strawberries should now be uncovered for the season. If no winter mulch was applied give the bed a good top dressing with bone meal before digging. Regular cultivation should be kept up throughout the season, to conserve soil moisture and keep weeds in check.	3. Raspberries, Blackberries, Currants and Gooseberries that were buried last fall can now be unearthed and good manure worked into the soil around them. These plants need plenty of good food if they are to produce crops of satisfactory size and quality.	4. The lawn should be looked over to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. Raw ground bone is a safe and lasting fertilizer to use on old an well as new lawns. It is free of weed seeds and can be easily applied.	5. Early planting is the first essential to success with trees and shrubs. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants in and water well. In the case of all but the smallest trees, stake or guy them so the wind can do no harm.
6. Fifth Sunday in Lent. That unproductive orchard can be made to yield abundantly by sowing now a mixture of Canada Field Peas and Oats, and plowing them under when they are 1' high. This work may well be repeated every year or two, to maintain the needful soil fertility.	7. If the asparagus bed was mulched last fall it can be turned under now. Salt in liberal quantities should be applied to keep down the growth of weeds. When spading or forking, be careful not to injure the growing tips, which may be quite close to the surface at this time.	8. The secret of success with Potatoes is early planting while soil and air are cool; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now. Get good stock, and when cutting the pieces be sure that each of them has a sound growing eye in it.	9. If you have not pruned the hardy Roses it must be done at once. Prune the hybrid types to three eyes, but leave about four inches of new wood on the Teas. The weaker the plant, the more severely should it be cut back to induce general health and growth and consequent flowers.	10. Have you stakes on hand for Dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden? These and other accessories should be obtained well in advance of when they will be needed, to avoid disappointment.	11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as Cabbage, Cauliflower, Lettuce, Onions, etc. Unless they have been gradually accustomed to outside temperatures, they will be checked if not killed by sudden total exposure.	12. Seeds of Snapdragon, Asters, Alyssum, Calendula, Centaurea, Pansies, Violas, Scabiosa, etc. may be sown outside at this time in well pulverized soil. Make certain that the top few inches of soil, at least, contain enough sand and humus to avoid caking or crusting after rain.
13. Palm Sunday. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon. Watch, too, for the ring-like clusters of the tent caterpillar eggs encircling the smaller twigs.	14. All borders or open spaces around plants should be kept loosened. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture. While cultivating them for the first time in the season it is well to scratch in some raw ground bone.	15. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures or a top dressing of pure cow manure can be used. Liquid manure can be made from the dried, pulverized material obtainable from garden stores, if fresh is unobtainable.	16. Portable frames for the Melons must be set in place now, so as to get the soil well warmed up before actual planting time arrives. See that the hills are well prepared inside them, using plenty of good manure or bone meal and chopped sod, for Melons are heavy feeders.	17. Any existing voids in the perennial border must be filled in by new plants or divisions early in the season before growth really gets under way. Dig under some good manure or give the beds a top-dressing of raw crushed bone to boost the new plants along into strong growth.	18. Good Friday. Do not let your greenhouse be idle this spring, even though it may not be producing flowers. There are many crops which can be started now, such as potted fruits, Melons, Cauliflower and Chrysanthemums, which are well worth the effort expended on them.	19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, Cyclamen, Snapdragon and many others come within this category. Keep them growing steadily all through the spring and summer, for next winter's bloom.
20. Easter Sunday. Start hardening off the bedding plants in the greenhouse or frame at this time. It is certain death to set out Coleus, Geraniums, etc. unless they have been gradually accustomed to outdoor temperatures. Give them a little more fresh, cool outdoor air each day.	21. Keep the soil constantly stirred between the garden rows, using a wheel-hoe or steel rake for the purpose. Seeds that are slow in germinating can be protected during the cultivating by placing the line between the labels so as to show the exact position and length of the row.	22. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Both of these precautions ought to be continued throughout the first season, to hasten re-establishment of the root systems.	23. St. George. Do not neglect the Sweet Peas when they are small—see that they are properly hilled when about four inches high. Supporting them in this way should not be postponed. When they begin to develop tendrils, provide brush or a trellis of some sort for them to climb.	24. Charles Sprague Sargent born, 1841. Summer flowering bulbous plants as Gladioli, Montbretias, Begonias, etc. are little effort and are worthy a place in any garden. They may be planted now. Succession plantings at intervals of ten days or so will provide a longer season.	25. St. Mark. It is a mistake not to get a continuous supply of quick maturing crops such as Peas, Beets, Carrots, Spinach, etc. The rule is to sow when the preceding sowing is up. This practice can be continued until midsummer, except in the case of the garden Peas.	26. Frederick Law Olmsted born, 1822. Bean poles can now be put firmly in place for the Limas. Dig liberal sized holes, working plenty of manure into the soil when refilling. The hill should be four inches high. No actual planting of the Beans should be made until settled weather.
27. Low Sunday. Thinning out crops is most important. Plants allowed to crowd become soft and spindly. Crops that require thinning must be attended to while they are still very small. The majority of vegetables that are grown in rows come within this category.	28. Have you spraying materials on hand for the bugs and diseases which may come along? Spray the Currant bushes now with arsenate of lead to destroy the green Currant worms while they are small. They start active work as soon as the leaves begin to come out.	29. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass reset, and the woodwork painted. A thorough job of disinfecting the benches and all woodwork is a wise precaution against future trouble from bugs and germs.	30. If you grow any crops for the livestock the ground for them should be made ready about this time. Mangles, Carrots and Sugar Beets can be sown now advantageously. In the vegetable garden, well hardened plants of Tomatoes, Peppers, Cabbage, etc. may be set out.	☽ First Quarter, 6th day, Morning, W. Rain and cold ○ Full Moon, 13th day, Morning, E. Warm, windy ☾ Last Quarter, 20th day, Evening, E. Much colder, cloudy ● New Moon, 28th day, Evening, W. Hot, dry weather		

Old Doc Lemmon Was Saying To Us The Other Day—

"Wal, sir, they've got thet Old Doc Lemmon book printed at last, an' I want to tell ye thet when I looked at it for the fust time last week, an' seen thet it was a reg'lar book with a picture o' me into it an' everythin', I purty near hed a spell!

"There I was, shirt sleeves an' all, right up near the front, an' my name on the cover, an' when I went on readin' through nigh a couple hunderd pages I kept comin' onto all my old friends—Cap Taylor, Birchy Holler Brook Ola Bill the snappin' turtle, Zeke Cuddeback an' his roan hoss Jem, the Lilocks o' Hardhack Valley an' all the rest of 'em. Seemed like my hull life, from the days when Pap fust took me a-fishin', hed been sot down there as natural as if I was livin' it all over ag'in!

"It gives a man a kind o' queer feelin' to know thet the no-'count things he says 'bout this an' thet can be fixed up into a book thet folks can go out an' buy an' read the same as if it was the g'ography thet my boy Ally used to study in the old Whipstick School. Some ways, it purty near skeers me to hev my picture printed right out thetaway where anybuddy can see it, for an old squ'r'l like me gits sort o' shy livin' out here in the back country. Still an' all, mebbe there's them thet want to know whut I look like, so here's their chancet; the artist feller thet drawed the pictures he knowed whut he was about.

"Wal, anyhow, there's the book, wrote just like I talked it an' tellin' a whole lot 'bout me an' the things I do an' think thet ain't never been told afore. Things like me fust gittin' to be a hoss-doctor fifty year ago an' marryin' Elviry, an' how our boy Ally went West an' we thought we'd lost him, an' how he finally give us the biggest Chris'mas present an old couple ever hed. There ain't much 'bout us an' the old farm an' the country an' folks round about thet ain't sot down on them pages, I guess; leastways, thet's how it looks to me, an' I guess I ought to know!"

Lenten choices in delicious soups that are strictly vegetable!

With the arrival of Lent and its limitations, the selection of a constantly pleasing variety for the table becomes even more of a problem in many homes. But there are four Campbell's Soups which prove especially helpful at this time. They are strictly vegetable, a delight to the taste, invigorating and nutritious.

Campbell's Tomato, Pea, Celery and Asparagus Soups contain no meat in any form. Instead they are enriched with choice creamery butter. Here are soups which reveal the art of the great French soup-chefs — a pride alike to the hostess and the mother. Food with genuine charm. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

This Wheel Chaise-Lawn

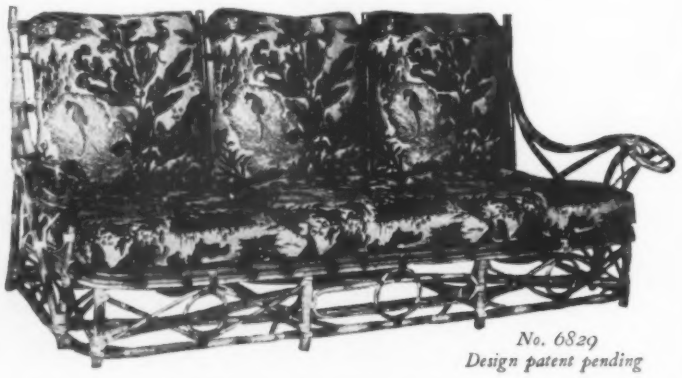
No. 6824

for Luxurious Comfort

No. 6829
Design patent pending

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be moved easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French Enameled Cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built, it is an exceptionally useful and a very comfortable piece of furniture.

The arm chair and sofa illustrated typify Sons-Cunningham originality and leadership in style design—one of their latest creations, built along low, loungy lines. The material, decoration, and workmanship is similar to that in the lawn chair. The upholstery shown on the sofa is an unique undersea design on linen crash; but the purchaser may select any other upholstery desired. This suite will bring new charm and smartness into your Sun Room.



No. 6829
Design patent pending

You are cordially invited to call at the Sons-Cunningham Showrooms, where a most representative display of their furniture is available for selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK
at 46th Street

This breakfast alcove illustrates what may be accomplished in a small space. Home of George Fearne, Jr., Spring Hill, Ala. G. B. Rogers, architect

Making Rooms Within Rooms

(*Continued from page 86*)

the house is comparatively small for the size of the family, the desk in the living room may be so arranged that one of the children can pursue his studies there. Distribution of materials and color also play an important part. The science of conventional arrangement can be acquired, but the experienced decorator versed in the possibilities of unusual and livable furniture groupings, or the amateur with a natural flair for such things, has a splendid chance of transforming an unattractive room badly arranged through the application of this knowledge and skill.

Architects play a larger rôle in the decorating of a room than is generally supposed. Well balanced wall spaces, doors, and windows make the decorator's task infinitely easier. I would also make a plea to architects to abstain wherever possible from abnormally large openings and doors. In many instances we are called upon to arrange a room for living purposes where the architect has quite unconsciously made it a passageway only. Such rooms are the greatest test, and yet we encounter this difficulty more often than not.

Furniture should be so placed in any sizable living room that there are several centers where groups of people can sit in comfort, with all the necessary adjuncts to their well-being, including a good reading light, close at hand. Take for instance, the living room indicated in the photographs on pages 86 and 87. Here are three distinct units of furniture—in other words, three small rooms within a large one. First of all there is the fireplace group shown at the bottom of page 86. Here an exquisite Adam mantel acts as a background for the furniture arranged around it. At one side is an upholstered chair with a small table and lamp nearby. The mate to this chair stands opposite with a floor lamp beside it. Side chairs against the wall may be pressed into service around the bridge table when this diversion occurs, thus making a complete room at this end of the living room.

The small bay window seen in the photograph at the top of page 87 is truly a little room within the larger one, for it has complete furnishings of its own. The two-tiered table has architectural value, obstructs little of the view, and holds small objects of art, flowers and books. Two graceful cane-backed chairs, which were chosen because they would not obstruct the outlook, complete this pleasing arrangement.

How a comfortable group of furniture may be established in that end of the living room holding the piano is illustrated at the bottom of page 87. An inviting sofa is placed in the large wall space, counterbalancing the piano and making an attractive center where the hostess may serve tea or after-dinner coffee. In the narrow wall space between the French doors is a smaller sofa. This, with the chintz chair and its attendant small table in the curve of the piano, completes another sitting room within the big room.

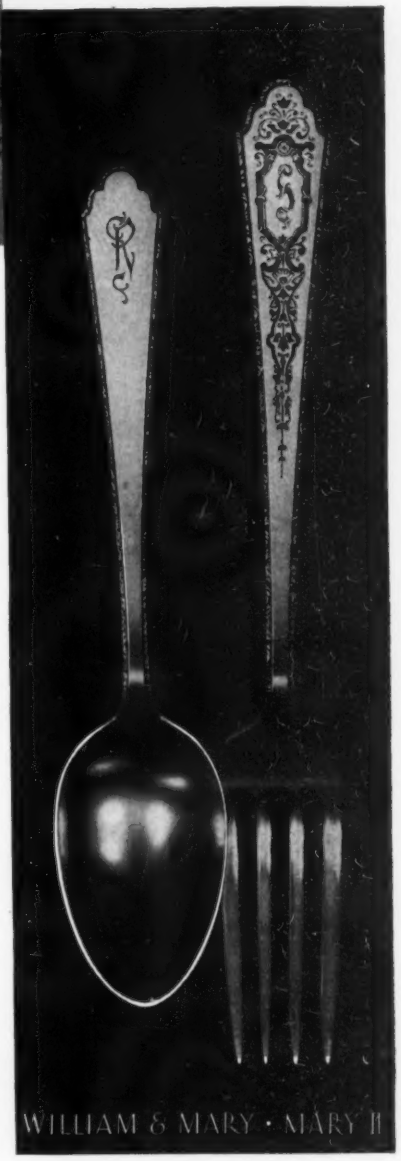
An alternative suggestion for the arrangement of furniture in this same room is shown in the sketch on page 86. A large, comfortable sofa is placed at one side of the fireplace with a table holding a lamp beside it. Balancing this on the other side are an overstuffed chair and a small armchair. This is one unit. Another appears in the bay window, where a large table, a wing chair placed at one end and facing into the room, and an upholstered armchair at the other end form another livable group. A secretary desk takes the place of the small sofa between the French doors in the other arrangement, and no piano is indicated in this plan. The third group appears at the side wall opposite the large window. Here are a sofa with a small lamp table beside it, a chair and a low coffee table. Three people could sit here comfortably and if more desired to occupy this space, side chairs nearby could be pressed into service. Eight or ten people can be comfortably seated in this room in small groups quite independent of each other by virtue of the clever arrangement of furniture. Each group is a livable unit in itself.

ACCESSORIES BY LORD & TAYLOR, NEW YORK

STERLING TEA SERVICE IN THE WILLIAM AND MARY STYLE

TRADE R&B MARK

"Treasure"
Solid Silver
STERLING 925/1000 FINE



FIVE O'CLOCK.. *Drawn Curtains— The Pleasant Gesture of Serving Tea—*

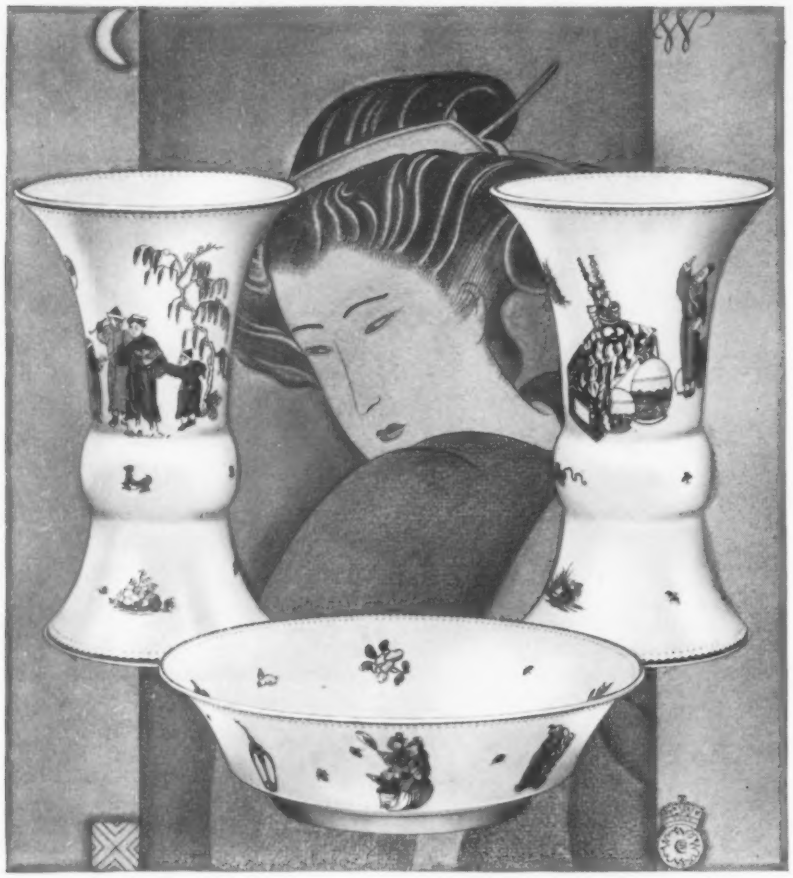
TEATIME ... an hour of graceful leisure ... no occasion so completely expresses a woman's poise and innate good taste. In her feeling for the beauty and dignity of a solid silver service, she shows the instinct of generations. And today, in the selection of her tea set and flat silver, she is offered a new refinement of choice — "Treasure" patterns to harmonize, in mood and motif, with the decorative scheme of her home. The WILLIAM AND MARY pattern and its contemporary, the engraved MARY II design, are both beautifully suited to the beamed ceilings, panelled walls and mellowed furnishings of the early English type. And inspired by the three other basic periods in the decoration of American homes are other authoritative "Treasure" patterns ... EARLY AMERICAN, expressing the charm of Colonial interiors; GRANADO in the dramatic Spanish style; the ADAM pattern with the artistry of the Georgian manner.

Treasure Solid Silver, in both flatware and holloware, is to be seen at leading jewelers. If you care to have special advice in selecting your patterns, write us the details of the decorative scheme of your dining room.

Should you wish to purchase Treasure silver out of income, this privilege may be extended by leading jewelers, through the Membership of Rogers, Lunt and Bowlen in the Sterling Silversmiths Guild of America.

ROGERS · LUNT & BOWLEN CO. *SILVERSMITHS*

CREATORS OF DISTINCTIVE TABLEWARE · *Members of the Sterling Silversmiths Guild of America* · *GREENFIELD, MASS.*



Royal Worcester Dinner Plates, $75. doz. ... Tea Cups and Saucers, $75. doz. ... After Dinner Cups and Saucers, $65. doz. ... Bowl, $18... Flower Holders, $20. each

Another
PLUMMER *Triumph*

Those countless discerning hostesses who look to Plummer's for "the unusual" in fine China will appreciate the pleasure we now enjoy in being the *first in America* to present an exact replica of one of the Early Worcester patterns—the exquisite old Chinese Figures design—first made in the famous Dr. Wall period, circa 1766.

The brightly colored figure groups are represented in all their wealth of Old World colorings. The soft, creamy, satin-like glaze seems even smoother to the touch than the original pieces so greatly sought after by collectors of Early Worcester.

Nowhere else in America can this pattern be found! Thus is *Exclusiveness* combined with *Distinction*, and another Plummer triumph acclaimed.

It pays to shop at Plummer's. Indeed a gift of China or Glass from this establishment signifies a desire to more than ordinarily honor the recipient.

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Glossary of Continental Silverware

(*Continued from page* 88)

tinguishing household or royal plate from ecclesiastical.

Double-cup: Duplicate goblets, the bowl of one fitting the other as cover, thus forming a tall decorative piece for sideboard.

Drageoir: French; decorative covered dish on stem.

Drinking and *Mixing Vessels:* Greatly varied, from simple cup, mug, beaker, and goblet to ornate standing cup, double-cup, and fantastic animal and trick cups.

Dutch: German influence; 16th Century Renaissance types; 17th Century, thin sheet metal in elaborate high relief, vogue for fantastic animal shapes in cups, boxes, etc. 18th Century, pierced glass-lined objects; vogue for miniature toys. Faceted designs typical.

Ecclesiastical: Church ceremonial objects: lamp, candlestick, candelabrum, vase, incense-boat and burner, chalice, paten, pyx, ciborium, monstrance, reliquary, *châsse*, shrine, altar frontal, diptych, triptych, votive offerings, etc.

Electrum: Anciently preferred to silver or gold separately; usually one-fifth gold to four-fifths silver.

Enamel: Ancient and modern; glass-like composition, opaque or transparent, variously colored; *champlevé*—inlay; *cloisonné*—design outlined with metal; painted; incrustation, *en cabochon*—jewel-work.

Flemish: Notable medieval and Renaissance work, French influence; covered beakers, ornate rose-water ewers and basins, nautilus and falcon cups, etc.; *niello*, translucent enamel, elaborate *repoussé*, and gilding.

Foot: Molding, plinth or base of cup, bowl, etc.; many types—domed, pyriform, sexafoil, etc.

Fork: Anciently kitchen type, some five-pronged. Table use in Italian Renaissance, later throughout Europe; early type, two tines or prongs, later three, modern four. Early folding fork and spoon combined.

French: Superb Gothic plate, occasionally surpassing English. Renaissance—Italian influence emphasized by Cellini's stay in France (1540-45). Louis XIV—ostentatious massive Baroque furniture and accessories. *Regence*—fine chasing and bas-reliefs. Louis XV—Rococo caprices. Louis XVI—Neo-Classic grace and delicacy, bold medallion heads, wreaths, festoons, and bow-knots. Directoire, Consulate, Empire—Classic style of the architects, Percier and Fontaine. Restoration—Empire, Consulate, Renaissance, and English styles.

Furnishings: Roman, Byzantine, and Louis XIV types. Decorative plates, solid metal, or sheet metal covering wood; chairs, couches, tables, andirons, lighting fixtures, and garnitures.

German: Bulbous forms typical of late medieval plate. Much secular Gothic plate. Augsburg led the Renaissance revival. Nuremberg long held to Gothic styles. 16th and 17th Century much carved and engraved crystal, agate, shell, and other materials, silver mounted. 17th Century—two types of *repoussé* and chased designs, as in Holland: scrolls and leaves in high relief suggesting grotesque masks; large birds, melon, fruit, and floral festoons hung from foliated scrolls. 18th Century—French styles.

German Silver: White metal—copper, zinc, and nickel, used as foundation for electroplating.

Gothic: 11th-15th Century. Types and ornament nationally interpreted. Architectural designs, widely varied decorative methods. Important salt-cellar, *nef*, standing cup, etc.

Guilds: Companies of silversmiths formed for protection and progress; notably in Italy and France, 13th Century; Germany, 16th Century; Spain, 15th Century.

Hildesheim Treasure: Elaborate table service, the camp equipment of a Roman commander, found 1869, near Hildesheim, Germany.

Horns: Simply or elaborately mounted for drinking, Germany.

Hungarian: Germanic influence general; Oriental in Transylvania.

Italian: 11th-12th Century, enamel decoration general. 13th Century—costly tableware. 14th and 15th Centuries—notable ecclesiastical and royal plate: Florence, Siena, Arezzo, Pisa, Pistoia, Bologna; Luca della Robbia and Antonio del Pollaiolo—prominent silversmiths. 16th Century—magnificent domestic plate, lavish Renaissance decoration; rose-water ewers and basins, Italian style, in vogue throughout Europe; many notable silversmiths, Benvenuto Cellini the most prominent; Paolo Azzimino, notable for damascening; fine filagree developed. 17th Century—graceful Renaissance ornament continued. 18th Century—heavier designs, all decorative methods. Napoleon largely destroyed all antique plate.

Lighting Fixtures: Candlesticks and candelabra early made of silver; these with wall-lights and occasional chandeliers typically so made from Renaissance on.

Marks: Hall-marks used as early as Byzantine period. Continental marks not so well standardized as English.

Mirror: Hand-glass; Greek silver mirror cases. Developed in toilet sets in 17th Century.

Modernistic: Designs in modern modes; largely plain surfaces; form more prominent than ornament; black ornament popular.

Mountings: For various semiprecious stones, shells, and other materials; a Renaissance and later fashion. Antique Roman cups and bowls of agate, crystal, lapis-lazuli, etc., mounted in Renaissance, set European fashion for silver mountings.

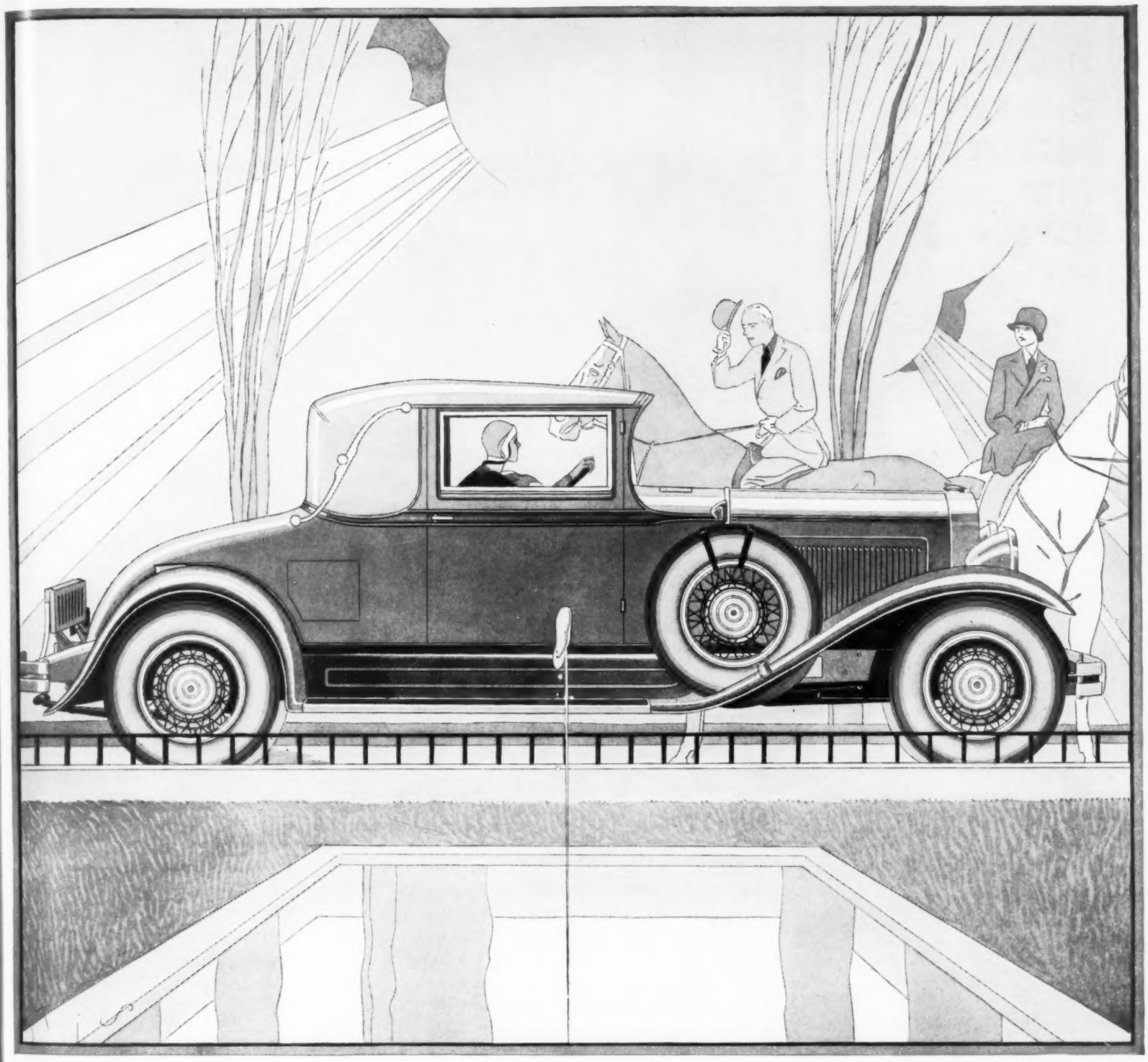
Nautilus: These and other shells frequently carved and mounted as standing cups; Renaissance and later.

Nef: French term, decorative ship or long hull-shaped dish; second only to imposing salt-cellar during Renaissance; 16th-18th Century, all countries, modern reproductions. Variously constructed to hold the master's spoon, knife, fork, napkin, spices, confections, and sometimes wine, or for an incense boat. 17th Century examples occasionally on wheels.

Niello: A black composition fired into the silver, commonly used in outlining the design.

Opus entrecoseum: Venetian type of elaborate filagree or interlaced ornament.

(*Continued on page* 130)



President Eight Convertible Cabriolet, for four . . . 125-inch wheelbase . . . six wire wheels and trunk rack standard equipment

Let your new Eight be smart . . . seasoned . . . and a Champion! Studebaker's smart, *seasoned* Champion Eights ride the high tide of public preference. The three Studebaker Eights hold the greatest world and international records, and more American stock car records than all other makes of cars combined. Choose one and you get not only the very newest in engineering and comfort requirements, but *proved* economy, speed and endurance plus the honor-mark of Studebaker manufacture, famous for 78 years.

STUDEBAKER

Builder of Champions

THE ART OF OLD BRITTANY INSPIRED THIS LOVELY FURNITURE

Nowhere perhaps is there furniture more interesting for bedrooms than in the provinces of France. Yet nine out of ten of these virile pieces are too dark in wood, too clumsy in appearance and improperly constructed for our climate and American heating conditions.

A few years ago, one of our designers summered in Brittany and Normandy for the express purpose of making an intimate study of the quaint bedroom furniture of the old-time French cottages. Based on a collection of these quaint pieces, the DANERSK group here illustrated was made.

The graceful simplicity of the original furniture has been faithfully retained, but the thick masculine mouldings have been replaced with gay feminine bands of color, and the dark woods have given way to cheerful tones which blend with the daintiest taffeta spreads.

Twin beds, a chair with the characteristic French fluted legs, a poudreuse with mirror, a little chest and other delightful pieces are offered, exquisitely decorated in old French designs on the natural wood, or done in your specific color scheme to go with the various draperies of your room.

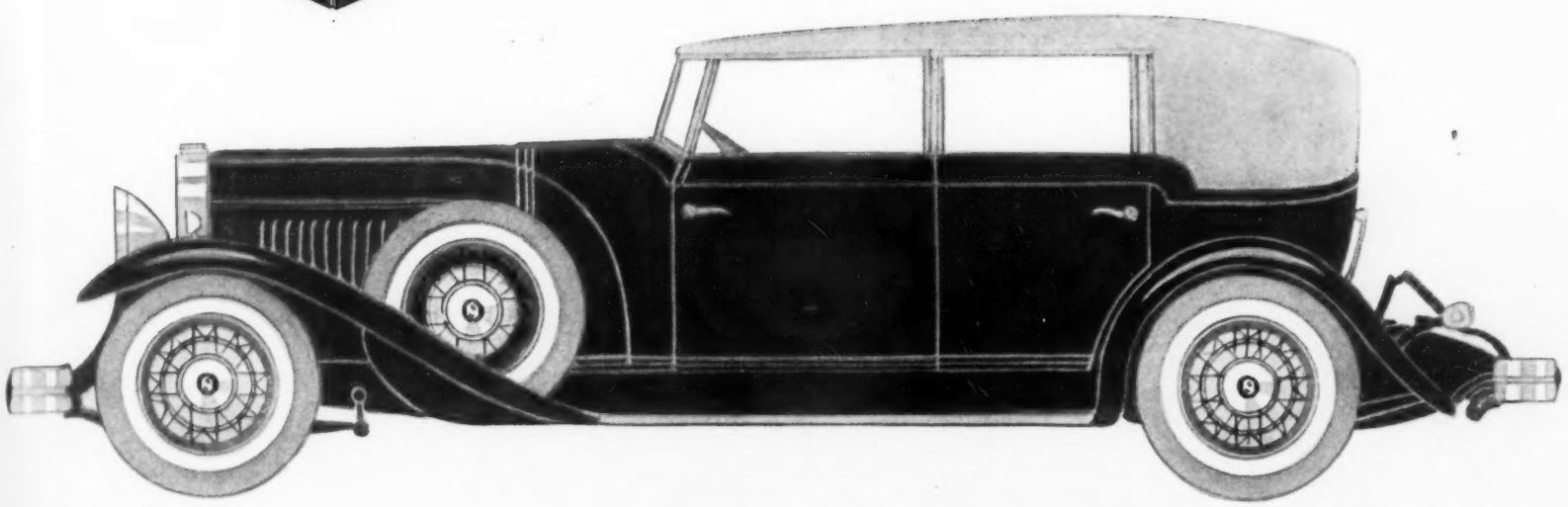
Many other DANERSK groups for all rooms will interest you. Prices are pleasantly moderate!

Erskine-Danforth Corporation, designers and makers of choice furniture. New York, 383 Madison Avenue. Chicago, 620 North Michigan Avenue. Cleveland, 11129 Euclid Avenue. Distributors, Boston, 132 Newbury Street; Los Angeles, 2869 West 7th Street.

DANERSK

Danersk Furniture is sold only at the Danersk Showrooms in

NEW YORK CHICAGO CLEVELAND BOSTON LOS ANGELES



COMPANION CAR TO CADILLAC

In true taste and elegance, but lenient on the purse strings

Perhaps the hardest thing to find in motor cars is true taste and elegance, and superfine performance—linked with a really moderate price . . . ¶ There are plenty of "in-betweens" and "almosts"—but where will you find another car which so completely meets all of these requirements as does the beautiful, reasonably priced La Salle? . . . ¶ That was why La Salle was conceived, designed and developed by Cadillac—to provide a motor carriage which would generate genuine pride, and still be lenient on the purse strings in first and in after cost . . . ¶ La Salle not only leaves nothing to be desired in handling ease and power and roominess, and in the smartness of its exquisite Fisher and Fleetwood bodies—it provides all of these attractions in overflowing measure . . . ¶ The values represented by the noteworthy prices come as a shock of pleasant surprise—prices and value which would be impossible if La Salle were not the running mate to Cadillac—enjoying all the economies of their great joint volume of production . . . ¶ The market will bear close scrutiny in search of an equal value, and no like to La Salle can or will be revealed. It is literally a case, in this fine class, of La Salle against the market and the world. Cadillac Motor Car Company, Division of General Motors.

La Salle

The new La Salles are priced as low as $2385 *f. o. b. Detroit*

Enter your home FOR THE FIRST TIME

A Lovely "Hartford-Saxony" Frieze Creation · No. 2270-99

PRETEND you've never been in your home before. Stroll casually about and be very, very critical. Now be very frank. Your home is charming . . . but isn't there room for improvement? Wouldn't a radiant new carpet make the living room more spacious, a bedroom more luxurious? ✣ If the answer is "yes", here is a suggestion. See the *loveliest* of carpets...the newest plain colors...the most charming designs. In other words, see the creations of Bigelow-Sanford . . . weavers for more than a century. ✣ There is a dealer near you. He has chosen from Bigelow-Sanford's unequalled variety. He will show you many correct new colors in plain carpet...and many authentic patterns in figured carpet. ✣ Whatever your present furnishings...whatever your color schemes...you will find a Bigelow-Sanford rug or carpet to meet your needs as well as your budget. There is a place for such a floor covering in your home.

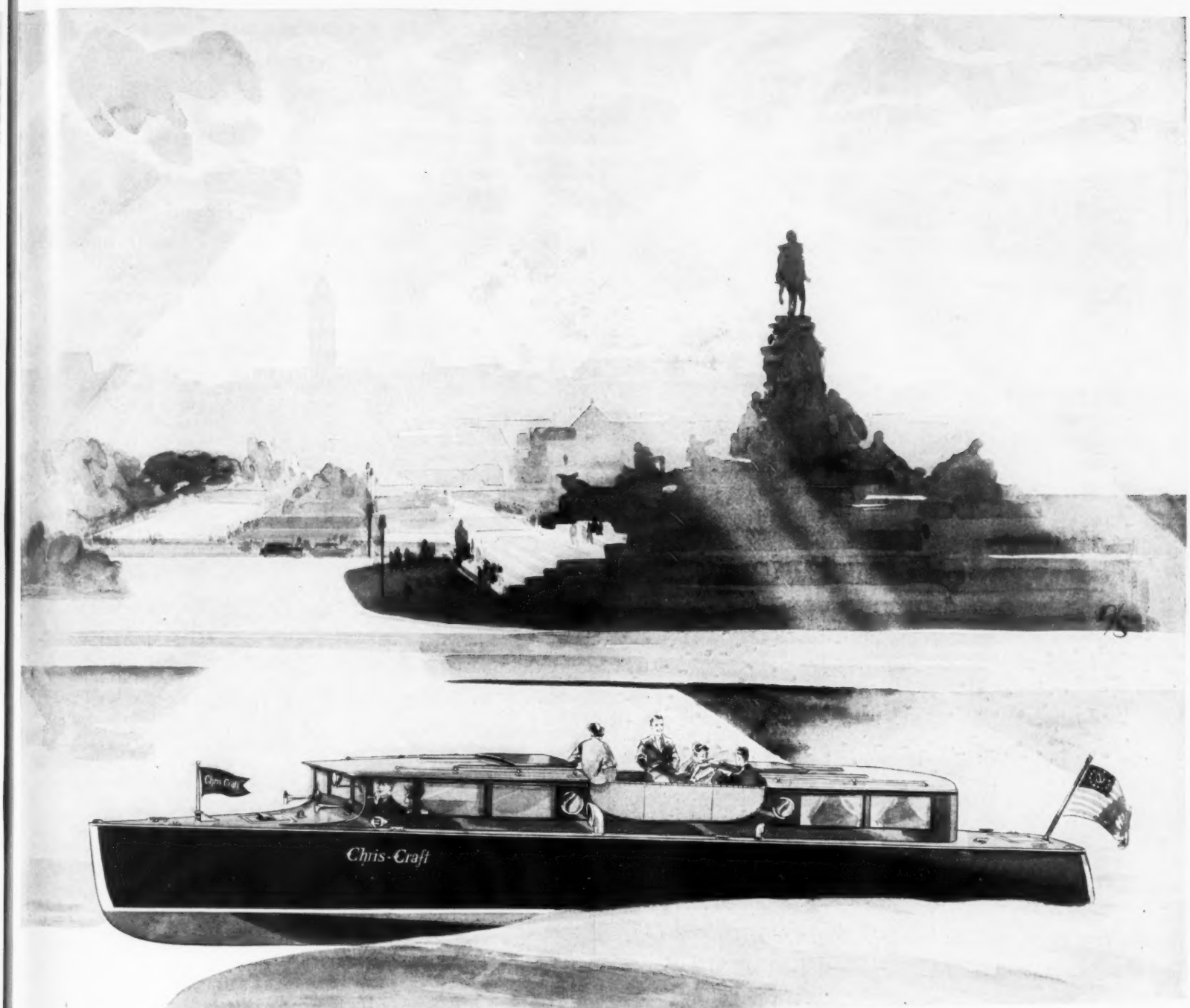
BIGELOW-SANFORD

RUGS AND CARPETS

MAIL THIS COUPON to Bigelow-Sanford Carpet Co. Inc., 385 Madison Avenue, New York

☐ Please send free folders and name of nearest dealer.
☐ In addition, please send "Decorating Your Home"...a comprehensive guide with 21 full-color interiors and over a hundred helpful sketches . . . for which I enclose 5¢.

WRITE NAME AND ADDRESS CLEARLY IN MARGIN



34 ft. Commuting Cruiser, 14 passengers, speed up to 40 M. P. H., two 200 H. P. Marine Motors, $15,000

WHAT a way to entertain—the Chris-Craft way! So fast is Chris-Craft—so safe and so luxurious—it brings within reach the sports and recreations of the whole coastline! Every Chris-Craft inevitably becomes a social center. Whole parties may go in restful luxury at express train speed to distant regatta, dinner or dance—to sports and recreations everywhere on water ' ' ' With a Chris-Craft you find yourself more frequently invited and more frequently inviting social contacts with really worth-while folks. The boating set is a cheery, happy family, socially active and socially worth-while. Industrial leaders, statesmen and bankers find Chris-Craft the means to secure needed rest and recreation in limited time ' ' ' Let Chris-Craft solve your recreation and entertainment problem. Between the nimble twenty-foot runabout and the stately Chris-Craft yacht is the widest range of pleasure craft ever offered. All are luxuriously cushioned, all are seaworthy, safe and fast. All have automobile type controls and starting, lighting and steering devices. Chris-Craft merchants throughout the world will demonstrate and describe the various models. Illustrated catalog may be had by writing Chris Smith & Sons Boat Co., 184 Detroit Road, Algonac, Michigan.

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World's Largest Builders of All-Mahogany Motor Boats

Runabouts—Sedans—Commuters—Cruisers—Yachts
24 Models—20 to 48 feet—$1895 to $35,000

Carlin Comforts

BED COVERINGS, BOUDOIR
AND TRAVEL ACCESSORIES

This inviting setting illustrates an exquisite Bedspread of Princess Lace mounted over upholstery satin. Single Size $150. Double Size $200.

Carlin has recreated the boudoir luxuries enjoyed by old Romantic France—without its extravagance. Chaise longue covers—pillows—comforters—blankets—bedspreads—pajamas and bed jackets—these lovely Carlin creations in exquisite fabrics and subtle tints are designed for bedrooms and boudoirs of refinement. Catalog on request.

This hand-quilted Comforter of Satin, filled with finest Lamb's Wool is attractively priced at $50.

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Glossary of Continental Silverware

(*Continued from page* 126)

Ostrich-egg: Set with silver or silver-gilt as cup or ornament, 14th-17th Century in many countries.

Parcel-gilt: vermeil—French, partly gilded, either the ornament, bands, or sections of article.

Pitcher or Jug: Ewer; Classical, ovoid form; flagon type—cylindrical, sides vertical or tapering; pyriform and other types.

Plate: From the Latin *plata*—silver; the term expanded to include articles of gold, silver-plated or gold-plated, and pewter. Anciently beaten out of flat metal and ornamented with *repoussé*, engraving, chasing, enameling, and nielloing; modernly—spun or stamped and soldered, or cast, with similar methods of decoration.

Platteresco: Spanish term, used for a style of ornament popularized by the Renaissance *platera*, or silversmith; applied also to models of architectural structures in silver.

Polish: German and Hungarian influences.

Portuguese: Similar to Spanish, the oriental influence pronounced as in all metal-work. Gothic types extremely florid and extravagant.

Renaissance: 15th-16th Century, Classic form and ornament nationally interpreted. Superb table centerpieces and sideboard ornaments: statuette, candlestick, candelabrum, salt-cellar, *nef*, standing cup, rose-water ewer and basin, cup, dish, table-fork and knife. Jewels, semiprecious stones, ivory, nautilus-shell, mother-of-pearl, ostrich-egg, cocoanut shell. *Repoussé* prominent, applied arabesques, open scrolling, chasing, engraving, gadrooning, *niello*, enamel, gilding. Baluster stems. Acanthus, classic figures and animals.

Rococo: 18th Century French style, featuring dissymetrical forms and ornament; felt throughout Europe.

Romanesque: 8th-12th Century; late Classic style, following the Byzantine and preceding the Gothic.

Rose-water Ewer and Basin: Highly ornate in Renaissance and 17th Century; to rinse fingers after meat, obsolete after introduction of table-forks.

Royal or Official Plate and Regalia: Belonging to the Crown, to various state, city, and corporation officials; as insignia of office, or treasure used or displayed at ceremonious functions.

Russian: Byzantine influence continuous, with oriental, Gothic, and Renaissance. German types. French and English importations frequent.

Salt or Salt-Cellar: French, *salière*; most important and imposing Gothic and Renaissance article of tableware; continued use until 18th Century, when individual salt-cellars were substituted. German steeple designs in 16th Century.

Scandinavian: Norwegian, Swedish, Danish, and Finnish. Native product with primitive ornament. Mounted animal horns characteristic. National interpretation of German styles. Late 17th Century, openwork covered beakers and boxes typical.

Silver-gilt: Covered with thin layer of gold, prevalent in decorative plate prior to 18th Century.

Spanish: 9th-11th Century; medieval work resembling French and German. Gothic work architectural; 14th-early 15th Century—Fl mis French, and English influence ; e cellent chiseling, enameling, a gilding; applied filagree in M oris style. Renaissance work sumptu us b yond comparison; Juan de Arp e, t outstanding silversmith. 16th an earl 17th Centuries, small enamele l di ornaments, Saracenic type. 17 h an 18th Centuries, great abunda ce o ostentatious massive domestic pla bold and sumptuous decoratio . A most complete destruction by Nap leon.

Spoon: In general use since Class times, Classic type—handle ribbe pointed; goat's foot, ball, o oth finial; tongue or lobe extendin unde slightly fig-shaped bowl as in late rat-tail. Early Christian type—r sembling modern fiddle-patter Byzantine—bowl, fig-shaped, straig faceted handle. Gothic types: knopp handle, shell, bunch of grapes, et Renaissance—fig-shaped or oval bow rectangular or twisted ornate handl Apostle Spoon—especially 16th Cen tury, figure of an apostle as finia Seal-top—finial resembling a seal Presentation Spoon—especially chris tening, silver-gilt, inscribed, dated notably Dutch, 17th and 18th Cen turies. Egg-shaped bowl, with pointe tip, 17th Century, earlier in Paris tha in England.

Standing Cup or Hanap: Ornamental goblet. Various types in differe countries and periods.

Statue and Statuette: Domestic o ecclesiastical ornaments; ancient an modern, in all countries, especiall popular in Gothic and Renaissance periods.

Stem: Support of cup, candlestick, etc., resting on a foot; cylindrical, clustered column, knopped, baluster, faceted—hexagonal or octagonal, human or animal figure, tree trunk, etc.

Styles: Classic, Byzantine, Romanesque, Gothic, Renaissance, Baroque, Rococo, Modernistic, etc.

Surtout or Surtout de table: Ornamental centerpiece, often composed of a great number of separate decorative and ornamental objects.

Swiss: German influence predominant. Notable work at Berne, Rappersweil, etc.

Table Service: Variously constituted at different periods; occasionally made in complete sets, 18th-19th Century. Basin or laver; basket—bread, cake, comfit, fruit, sugar, sweetmeat; beaker; bell—tea-table and toilet; bottle; bowl; caster—pepper, spice, sugar, condiment; cistern; coaster; coffee-pot; cream-jug or pitcher; cruet; *écuelle*—shallow bowl with handles; *entrée* dish; *épergne*; ewer or pitcher; flat silver—French, *service de bouche*, spoon, fork, knife; goblet; jug; ladle; mug; mustard-pot; punch-bowl; salt-cellar; sauce-boat; sauce-tureen; saucer, sweetmeat dish; *seau*—wine cooler; soup-tureen; sugar-bowl or basin; sugar-tongs; *surtout de table*; sweatmeat dish; tankard; tray; vegetable dish.

Tazza: Italian term, shallow cup on high foot or low stem.

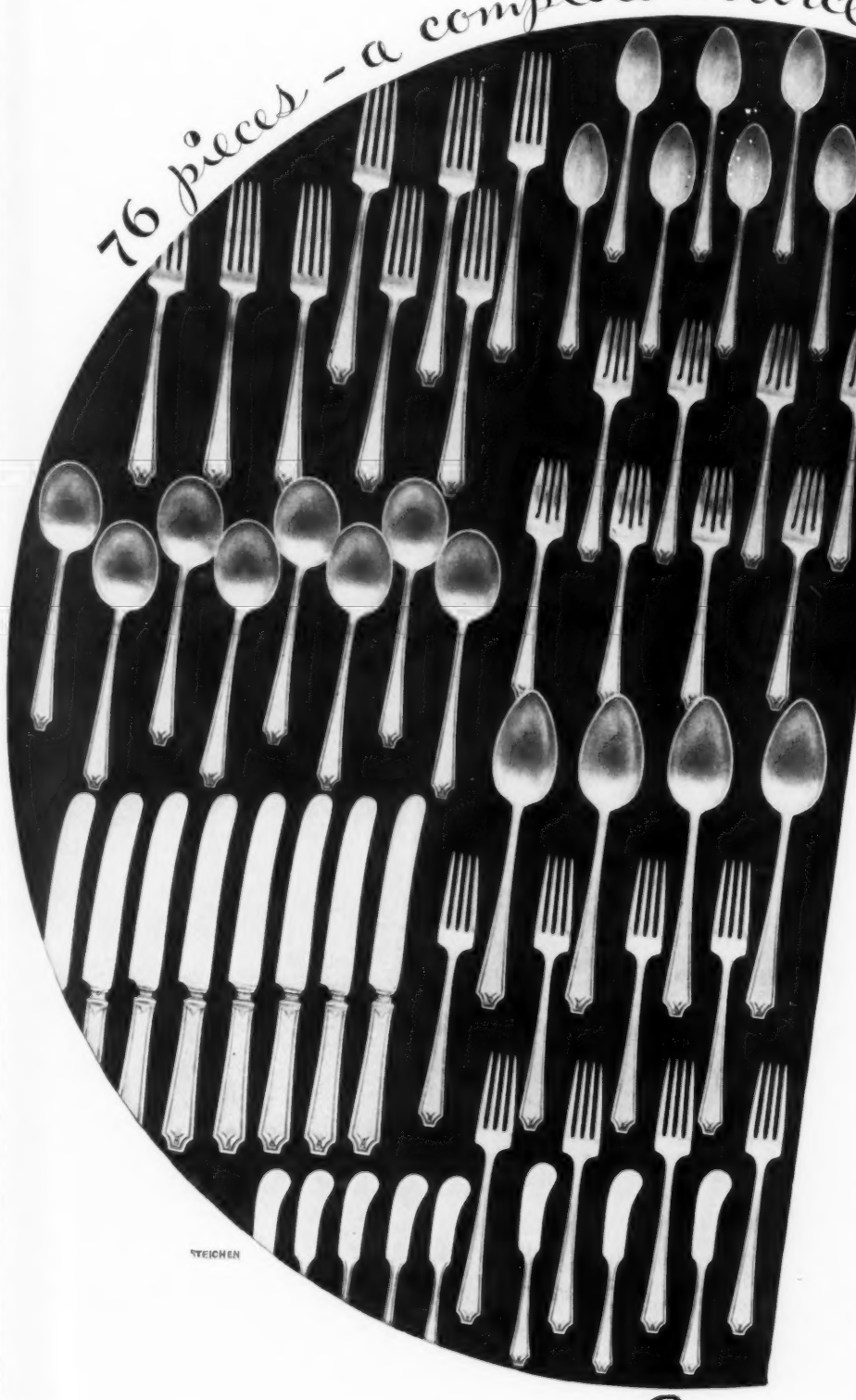
Tea and Coffee Service: In vogue 18th, and 19th Centuries. Tea: caddy, pot, kettle, urn, sugar-bowl cream-

(*Continued on page* 1 4)

the *silver* you would rather have can be yours

Gorham sterling is *not expensive*

76 pieces - a complete service for eight costs as little as $232



The tradition of Gorham Sterling has often led women to assume that it must be costly. They have felt that because Gorham Sterling was designed by rarely gifted artists who imparted to the precious metal such unsurpassable beauty, they, themselves, would never be able to afford it.

The most amazing thing about Gorham Sterling is its very moderate cost. It is a fact that you can buy 76 pieces—an ample service that will completely serve eight people—in any one of Gorham's seven most popular patterns—for less than $260—a service that will become in succeeding generations a proud remembrance of your discerning taste.

This complete service of 76 handsome pieces includes 8 teaspoons, 8 dessert forks, 8 dinner forks, 8 soup spoons, 8 dinner knives, 8 dessert knives, 8 salad forks, 8 butter spreaders, 8 after-dinner coffee spoons and 4 tablespoons.

This beautiful pattern in Gorham Sterling can be easily identified by the famous hallmark on the back, showing the lion, the anchor and the Gorham "G."

The established jeweler in your city will be very pleased to show you the exquisite Gorham patterns as well as many beautiful pieces of matching hollow ware.

Gorham

THE GORHAM COMPANY, PROVIDENCE, R. I., Dept. F-2

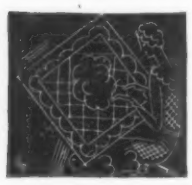
Please send me your new illustrated book, "The Art of Table Setting," by Lilian M. Gunn, authority on the etiquette of entertainment, for which I enclose 25¢.

Name_____

Address_____

Eleanor Beard Inc.

HAND—QUILTED THINGS



They are distinctive and charming, all the smart quilted creations which Eleanor Beard designs to adorn the modern home — from Chaise Covers, taffeta Spreads, delightful Pillows, old-time applique Quilts — to lovely Robes and a host of novel accessories for boudoir and bedroom. Eleanor Beard's modes

originate in her own Kentucky studios. They are hand quilted by Kentucky needlewomen, who give the appealing beauty of an old American handicraft to a collection of exquisite feminine luxuries. *Send for the illustrated booklet of Eleanor Beard's Creations.*

Illustrated: Spread in sunfast French taffeta—long enough to cover night pillows. $65.00 single bed—$75.00 double bed.

STUDIO "HEDGELANDS" HARDINSBURG KY.

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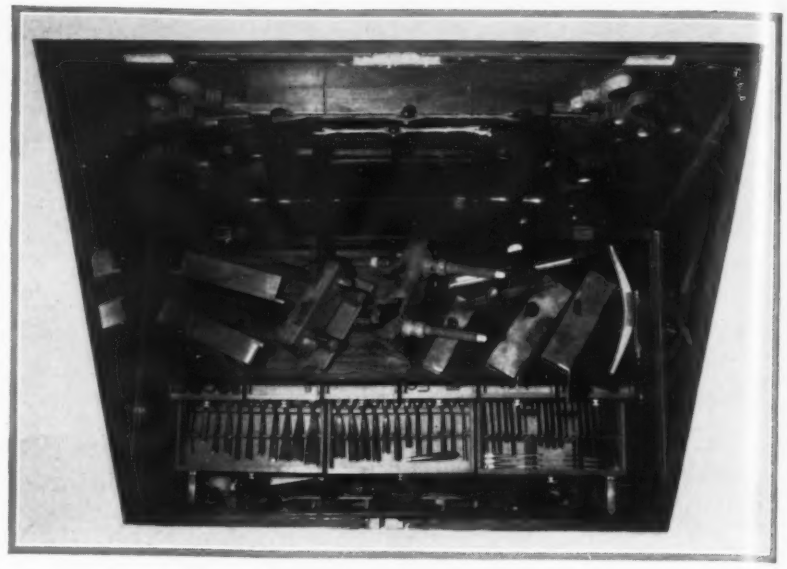


Chest and tools used by Duncan Phyfe in his work. Illustrated by courtesy of the New York Historical Society, where it has been deposited by Phyfe's great-grandson

The Versatility of Duncan Phyfe

(*Continued from page* 118)

cially interests us in Phyfe's work as distinct from that of other and earlier cabinet-makers like Goddard and Savery.

There were 17 pieces attributed to Phyfe in the Hudson-Fulton Exhibition. There were 100 in the Phyfe Exhibition at The Metropolitan Museum in 1922. In the notable loan exhibition which patriotic America rallied to hold at The American Art Association, Anderson Galleries, Inc. last October at the call of the Girl Scouts, 46 Phyfe pieces were included, these unique and extraordinary examples among them. These three notable loan exhibitions have given those interested in the subject the opportunity of becoming familiar with the quality of Phyfe's sound construction, the unmistakable character of his designs, and his distinctive use of ornament, so that we may expect many more surprising Phyfe "finds", as more family heirlooms come into the market or pieces still in use gradually attract the attention of those who know Phyfe's work.

If Philadelphia and Newport will do as much for Savery and Goddard, as New York has done for Phyfe, we may discover that Goddard did much besides his famous block front desks, and Savery accomplished other things besides his low-boys and the chairs for which some experts insist he was noted, and in which he was supposed to have specialized.

Phyfe, of course, is nearer our own day, and family papers are more available for the documentary evidence of receipted bills and other records, so that we have indisputable authority for so much of Phyfe's work that many articles can now be safely attributed to his shop even when such records are as yet lacking. Such public interest in the work of Duncan Phyfe is coming none too soon. England treasures her authentic Chippendale pieces, though she locates Sheraton examples with difficulty, and Hepplewhite examples dubiously. It is time that we learned to treasure authentic examples of American craftsmanship, nor should we be disturbed by the fact that Phyfe was a Scotchman. What would the record of English 18th Century silver be without the work of Paul Lamerie, a Frenchman! America influenced Phyfe as much as England did Lamerie, and even more than France and England combined influenced Phyfe with his added tendency toward a Scotch interpretation of Sheraton types—with which some critics accredit him.

We are perhaps familiar enough with the general characteristics of Phyfe's style, but the sideboard illustrated on page 118 and the dressing-table on the next page give us pause, while the bed shown adds another design to the bed posts formerly attributed to him. The tiny writing-table, the chair-back settee, and the harp chair have given us things unique to contemplate. The use of the harp motif is an extraordinary performance which none but a master of his craft would dare attempt and none but a great master could achieve successfully. Is a bit of old New York history recorded in its design? Tammany has an ancient lineage, if not a strictly American one, and the harp of Erin has never been silent in its heart-strings. We had in our own family a pair of old Scotch chairs with thistles painted, if not as conspicuously carved, on their back splats. The hand of Scotland remains yet to be noted in our American furniture.

The dog foot, below a hairy leg reaching midway to the seat, is a favorite Phyfe design for chairs of this type, a novelty of fashion quite safe in the hands of a master like Phyfe, but hard to reconcile to some tastes like those of a recent English writer whom they do not at all please.

The chair-back settee with caned seat, back, and arms is a rare "find." Typically Phyfe are the carved panels in the top-rail filleted thunderbolts flanking the middle drapery motif with tassel ends to its fillet. The same writer finds fault with Phyfe for binding his thunderbolts with ribbons,

(*Continued on page* 154)

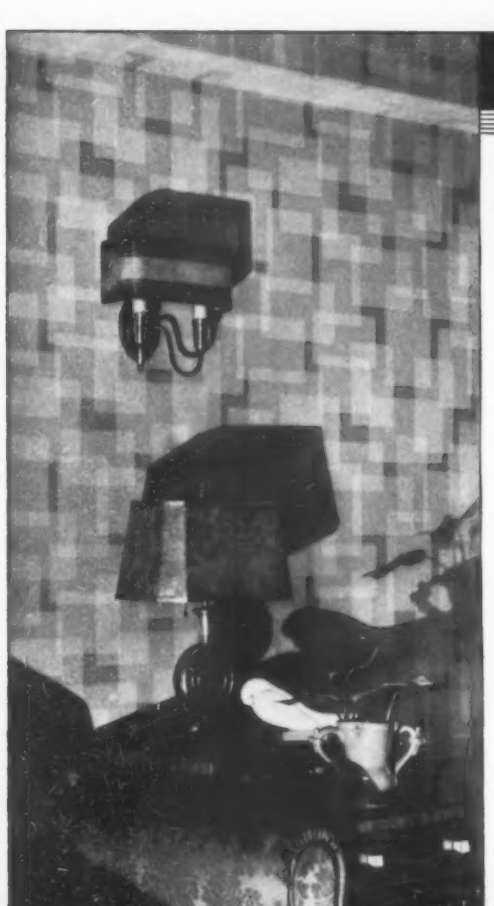
Mellow beauty of rare cabinetwork . . . melody of deep-toned chimes . . . and the accuracy of modern electric time

Revere Clocks

with Telechron electric motors

THERE are certain things about which a real home revolves. The master craftsmen of Colonial America knew it. And for those homes most worthy of the name, they created sturdy, venerable grandfather's clocks . . . marking the hours . . . showing the phases of the moon . . . filling the house with music and content. • For the homes of today, Revere has created floor clocks no whit less fine—with the greater convenience and accuracy entailed by modern life. Rich cabinetwork. Distinguished period designs. Elaborately etched and inlaid dials. Full-toned Westminster, Canterbury, or Whittington chimes. Or a ship's bell strike. • And fit complement to the artistry of these cases is the precision of the Telechron motor inside. Synchronized with the Telechron Master Clock in your power house, it delivers *accurate* time, once you've plugged in the clock and set the hands. No winding, oiling, cleaning or regulating. • Illustrated above is Hanover, a Colonial design in the finest Honduras mahogany. 87½" high, it is priced at $375. At the right is R-130, a Gothic design. 12½" high, it sells for $88. • There are many others, ranging in price from $40 to $1200.* Write for free illustrated booklet, "Observatory Time." Revere Clock Co., 441 McMillan St., Cincinnati.

**The Warren Telechron Co., of Ashland, Mass., manufactures non-striking clocks at prices up to $55.*



SALUBRA

The Salubra Wall Covering illustrated is, of course, but one of the hundreds of beautiful patterns designed to harmonize with the various types of interiors—Period or Modern.

Salubra Wall Covering in a charming combination of beige, gray and cream in the New York apartment of Mr. and Mrs. Richard Roth. Mr. Roth is a member of the firm of Emery Roth, Architects.

SMART WALL COVERINGS FOR SMART INTERIORS

PERHAPS, in your mind's eye, you are already envisioning your rooms done over with the smartest of modern wall coverings. "This is 1930," you argue, "and I *must* be up to date." Or perhaps, like many others, you prefer to take this modernizing of your walls a little more gradually—something smart, new, different, and all that . . . . but, *"not too smart!"* Whatever your mental picture, Salubra's 2,000 patterns and color combinations, created by leading European artists, appeal to every degree of good taste. There is infinite satisfaction, too, in being able to decide on the softest of pastel shades, knowing that they are as *fadeless* as they are lovely.

Salubra is really "paint-by-the-roll"—fine oil colors applied to strong water-proof parchment paper—the equivalent of six coats of oil paint. Non-porous—therefore, sanitary; *can be scrubbed with soap and water*—washed as readily as your china. Dust, dirt, finger marks and grease spots come off as easily as they go on!

Leading decorators can tell you about Salubra, or write us direct. FREDERIC BLANK & COMPANY, New York Central Building, 230 Park Avenue, New York, or Marshall Field Annex, 24 North Wabash Avenue, Chicago.

Salubra
REG. U. S. PAT. OFF.
WON'T FADE WILL WASH

Classic head of Horatius modeled by James Tassie. Now in the collection of Mrs. Robert Montgomery

Tassie And His Portraits

(*Continued from page* 85)

to her famous great-uncle? Would she tell me his story? She would! Together we spent hours going over her collection, and I learned of its fame, and of its disappearance for a number of years.

The gems and small medallions were all in a proper Tassie cabinet, about two feet square, with original ivory knobs on each shallow drawer, and were of great variety in colored paste and glass and, like the original gems, of superb color: wine red, carnelian, chalcedony, purple, amethyst, amber, and green that holds the light like a grotto under the sea. These were used as seals. The intaglios, cut by a master hand, vary from sportive dolphins to cupids as fine as Correggio's angels. There were impressions of ancient gems, for Tassie had access to the cabinets of his time, but many designs were original. One drawer had clear glass squares larger than the seals. Held on a velvet ribbon they might have graced my lady's throat, or adorned a gentleman's watch fob. These intaglios were filled with a shimmering silver, giving a singular round appearance to figures, and proclaimed Tassie *au courant* with the sport of the day, for there were charming groups of the fox hunting gentry, the pack in full cry—hounds so tiny that a magnifying glass was necessary to examine them in detail. Full-skirted gentlemen taking a high post and rail in proper form—the rhythm of the hilly country preserved, the silvery leaves and trees expressing a feeling for composition and design. The cameo impressions in enamel sulphur and paste showed his skill; some were more clear and perfect in outline than others, which is explained when we realize that Tassie did not travel abroad, but sent his apprentices to take the impressions.

There was another drawer in this magic cabinet—mottoes inscribed on the colored paste (to be mounted). These were sentimental, amusing or facetious. "*Va où je voudrais être*," "*Tu as la clef*" and "Who the Devil can this be from" and "*l'amitié n'a point d'ailes*" was yet another, for French was the language of sentiment.

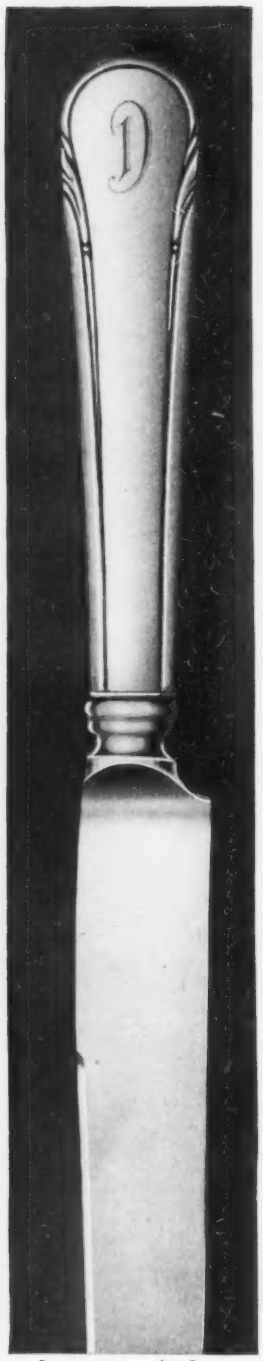
We looked longest at the small portrait medallions, preferring the men of Tassie's time in contemporary 18th Century costume to those done in the antique manner, for Tassie was a master at the details of costumes of the period, loving the gay fripperies, the lace and elaborate hair dressing of his feminine sitters and the periwigs of the gentlemen, but remembering as a true artist that everything was subservient to the portrayal of character. The sulphur moulds and impressions were worthy of attention; a large one having the appearance of amber, about eight inches in circumference, piqued my curiosity with its design of chariots and horses, but Mrs. Montgomery could not tell me anything about it. She did, however, recall the rainy afternoons in her grandfather's garret, where the Tassies spent all the years of his lifetime. In spite of tales to the contrary, her grandfather, the Rev. William Hardy Vernon, a son of William Tassie's sister, was more absorbed in his living as Vicar of

(*Continued on page* 138)

The large portrait is of the Duke of Cumberland; the other shows John Hunter, a noted British surgeon

Tuscany

A New Design in Sterling by Watson in the Hand-Wrought Manner of Cellini . . . .



Hand Chased Tuscany Tea Set..5 pcs $450..7 pcs $1075 | Tea Spoons, $23 Doz. | Ind. Salad Forks, $35 Doz. | Dessert Knives, $42 Doz.

This coat of arms of Benvenuto Cellini (16th century) sculptor, lover of beauty, and the greatest craftsman of all times in gold, silver and precious jewels, when engraved on your Tuscany service adds a charming touch of distinction. . . . . .

BRIDES . . . of Yesterday . . . Today . . . Tomorrow

will choose Tuscany because it is so impressively Sterling, so moderately priced, so sure to harmonize with every decorative period. . . . . .

The hostess who knows the elusiveness of "just the right touch" in entertaining, realizes the importance of having her silver for the table unmistakably Sterling. She wants it of generous weight, beautiful in design, distinctive and traditionally correct. Tuscany, inspired by the art of Cellini, is just such a design . . . finely proportioned and balanced, and with a smart, hand-chased appearance that gives it an enduring beauty. Use it every day. Continual use and age develops an exquisite platinum-like loveliness. . . . . .

A Commencement Set of Sixes is priced surprisingly low — $67.35 — and may be purchased on the convenient Watson Budget Plan . . . Write for the beautiful 24-page brochure which illustrates the complete Tuscany service — a Sterling classic for the modern American home.

TRADE STERLING MARK

THE WATSON COMPANY, ATTLEBORO, MASS.
347 Fifth Ave., New York 37 So. Wabash Ave., Chicago
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The Watson Company, Attleboro, Mass.
Please send me the Tuscany Brochure.

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WATSON
Sterling Silver

Interesting examples of the fine Jewelry and Silver shown by Spaulding-Gorham.

The Bride's Silver and appropriate Wedding Gifts may be selected from the complete range of the noted GORHAM productions in Sterling Silver.

Visitors to Paris may avail themselves of the Spaulding-Gorham service at 23 Rue de la Paix

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LUXURIOUS TRANSPORTATION

With "good Queen Bess" of England the royal palanquin was in high favor. On a visit to Blackfriars in 1600 she was borne in luxurious state on the shoulders of her nobles

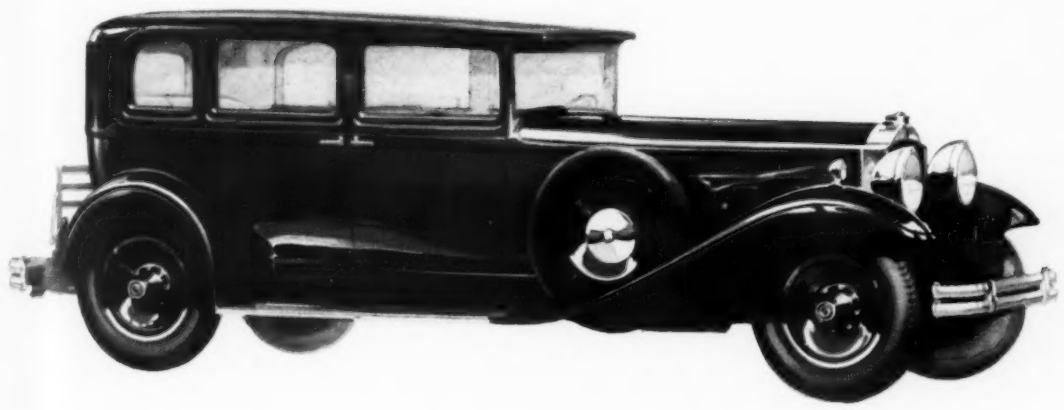
THAT the Packard Eight provides the most luxurious personal transportation available to the modern world is generally recognized if not everywhere admitted.

It would be absurd, therefore, not to conclude that there are literally thousands of motorists who would prefer to own Packard cars. That they do not drive the cars they envy is due to but one cause—they over-estimate the cost.

Yet the average Packard prospect already has invested in his present car a substantial portion of the Packard purchase price—generally two-thirds or more! And he is paying Packard operating costs. With but a few hundred dollars more—spread, if he likes, over many months—he can have the car he really wants. And the extra expenditure will be *completely absorbed* in the longer period he will gladly keep his Packard Eight.

Packard owners know that they can enjoy their Packards for many years—secure in the distinction of a characteristic and unchanging beauty of design; assured of continuously superb performance by advanced engineering and quality craftsmanship.

But many thousands who have longed for the luxury of Packard transportation have still to learn that it may be theirs—*easily* and without added cost.



PACKARD

ASK THE MAN
WHO OWNS
ONE

OSHKOSH *"Chief"* TRUNKS

Hotchkotch?... Oochkooch? "Better to be guilty of mispronunciation than travel with anything less than the best trunk in the world." That's what hundreds of experienced French travelers say who have a perfectly terrible time pronouncing the name "OSHKOSH."

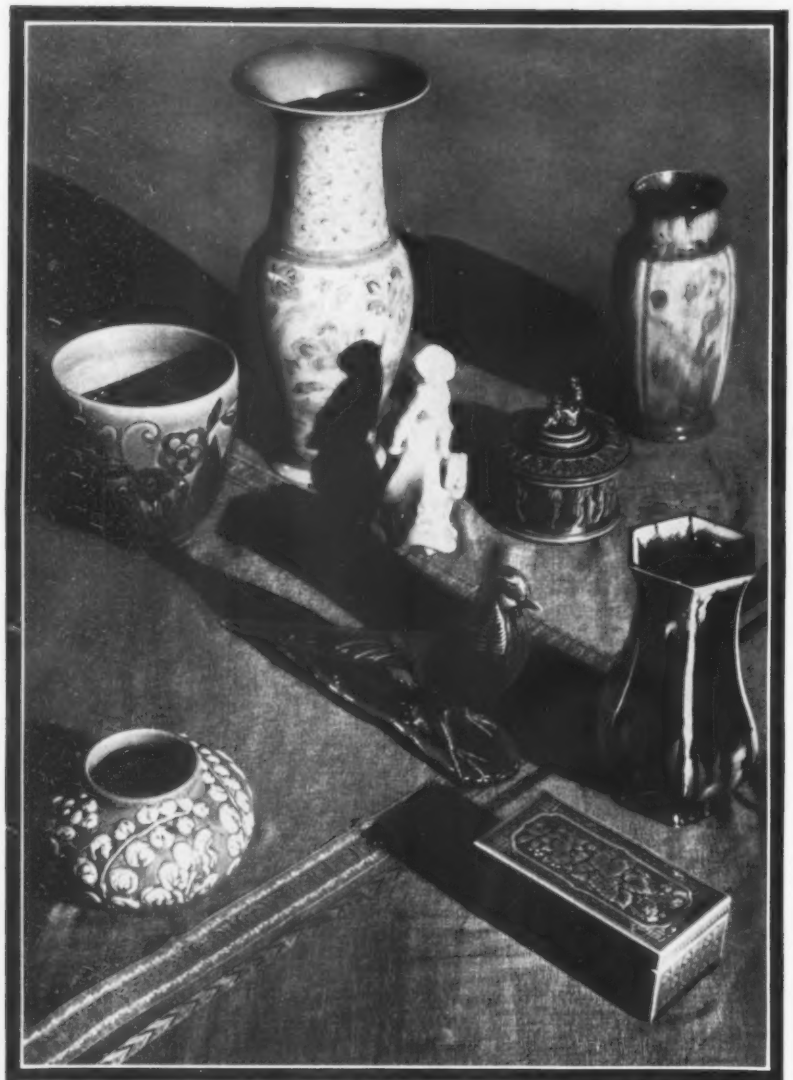
THE TRUNK in the picture is an Oshkosh "Chief" Wardrobe. The name "Chief" means the best trunk that Oshkosh knows how to make. The people of Mars may have discovered how to produce a better trunk than this, but they haven't told anyone on earth about it yet. A handsome descriptive booklet, "The Chief of Trunks," is free. For a copy, address the Oshkosh Trunk Company, 445 High Street, Oshkosh, Wisconsin.

Linen, courtesy of Mossé Inc.
China, courtesy of Alice Marks

a **TEA TABLE**
in Good Taste

The feeling of antiquity that distinguishes the Lancaster pattern is not confined to any definite period, but harmonizes with drawing-room or dining-room furnishings of all periods of decorative history. Authoritative in outline and detail, the Lancaster pattern brings gracious old-world charm to the tea table. Your jeweler will gladly show you this lovely design.

REED & BARTON
TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TAUNTON, MASS. TRADE MARK STERLING NEW YORK, N. Y.



ROOKWOOD

Because it is permanent as only beauty is permanent . . . because its significance is more profound than that of most other objects of art, while its cost is small in comparison . . . Rookwood Pottery is the gift superb, the personal acquisition of distinction.

These pieces suggest the wide variety of the Rookwood line. They range in price from ten dollars up. Many Rookwood vases, trays, and other useful or decorative pieces are priced as low as one dollar and a half.

Tiffany and Co., Jewelers, New York City; Frederick Loeser and Co., Inc. Brooklyn; Kayser and Allman, Philadelphia; Shervee Studios, Inc., Boston; Dulin and Martin, Washington; Hutzler Brothers, Baltimore; Marshall Field and Company, Chicago; L. B. King, Detroit; Brock and Co., Los Angeles, Calif.; Lipman Wolfe and Company, Portland, Oregon. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery

Cincinnati

THIS MARK IS ON EVERY PIECE

James Tassie And His Portraits

(*Continued from page* 134)

Wooten than in the collection he had inherited, although he wrote an article on *Tassie Gems* in the *Leisure Hour* of October, 1860.

"I remember that we had our favorites and those with periwigs were taboo," and Mrs. Montgomery smiled at the recollection; "'down with the periwigs' we would cry, and they received rough treatment at our childish hands."

In 1880, when the Rev. William Hardy Vernon died at the age of 84, without mentioning the Tassies in his will, the lawyers were of the opinion that because of the several heirs it was wiser to sell them. The Rev. Frederick Vernon, Mrs. Montgomery's father, bid in the present lot at Christie's in April, 1882. On the passing of her father, Mrs. Montgomery brought his cabinet and collection to America. Among her larger portrait medallions is one of Sir Archibald Campbell. It is, I think, an earlier period than the one in Mrs. Taylor's collection, and the costume is less elaborate, but it is one of the finest character delineations it has been my good fortune to see. Tassie's reputation could stand on this *chef d'oeuvre* alone. It is signed "Tassie fecit".

Next day we motored up to Washington to see the Raspe Catalog at the Congressional Library there, which was printed in 1791 and is very scarce. It is in two volumes fully illustrated with 882 engraved gems and cameos of small size. We had a most exciting hour verifying a number of pieces from Mrs. Montgomery's cabinet, finding the large amber mould with the horses and chariots, which was originally cast in rock crystal and is, according to Raspe, one of the finest examples in existence of the course of the circus.

The Tassies, whose original name was Tasso, were Italians of noble family. Early in 1600 they landed as refugees in Scotland.

James Tassie was born in 1735. As a youth it was his good fortune to go to Glasgow, and there his vagrant fancy was stimulated by a collection of paintings made by the brothers Foulis, who were also known for their skill in printing, and who maintained a really superior art school. Here Tassie learned to draw and model.

FIRST STEPS

In Dublin, where he went in search of employment as modeler, he came in touch with a certain Dr. Quin, a dilettante in the arts, being a musician and having a theatre in his own residence at St. Stephens Green, and in leisure hours, turning his hand to the casting of gems and imitating precious stones. He was six times president of the College of Physicians at Dublin. Being impressed with the character and talent of young Tassie, Dr. Quin employed him as assistant and together the two worked out the white enamel composition which gained for Tassie the reputation of being one of Scotland's distinguished sons.

Tassie began his London career in 1766. It may be of interest to know that he made the first plaster moulds of the famous Portland vase, afterwards reproduced in a fine manner by Wedgwood. Indeed, the same n tabl were often modeled by the tw o, for instance Lord and Lady Auc land the Earl of Mansfield, Count M vill Princess de Lamballe; also the edal lion of James Byres, architect, whi Grey states Miss Metyard has rashl attributed to Flaxman, althoug it signed "Tassie".

One must agree that the w rk o Tassie is distinctive and that its obviou characteristic, according to Ra pe, the comparatively shallow rel ef o the faces, contrasting with the strong projection of the hair, which is treate in a peculiarly massive fashion wit spaces and paints in high relief.

Tassie's reputation from his pas impressions taken from ancient gem was great, and an advertisement prin ed in London tells us that forty year of unremitting industry produced up wards of twenty thousand intaglio cameo impressions in enamel, sulphu and paste and colored pastes emulatin in color and luster and beauty th orginal gems.

EARLY FAME

As early as 1768 he showed in th Society Of British Artists, and fo twenty-two years showed in the Roya Academy. His order from Catherin Empress of Russia, was very large an complete, and in a letter of Marc 14, 1773 Tassie makes application t the Royal family of England to se this collection before he sends it t the "great princess who has bee graciously pleased to order it".

About this time the relations betwee Tassie and the Wedgwood potters be came strained. Mr. Raspe explains, "a might reasonably be expected as th success of Tassie's pastes excited th emulation of even Messrs. Wedg wood."

Bentley, the great manufacturer o Staffordshire, became a competitor but, far from checking Mr. Tassie' success or impeding his pursuits, serve only as foil to his work, inciting him to improve his art and paste until he brought them to perfection.

The artist, the scholar and the man of taste could not be pleased or satisfied with the Birmingham glass paste for the quality of the material and the lowness of their price cannot ob literate the unavoidable and indelible marks of hurry in which they have been made by the cheapest and consequently the most illiterate workmen, in order to render them at a low rate. The subjects are generally gaudy and we find them constantly injured in outline, with noses and other parts mangled or cut and polished away.

It would be painful to dwell on the assertion of Messrs. Wedgwood and Bentley's Catalog published in 1779, but it has laid us under the necessity of saying what artists, connoisseurs, and the public have always thought on the subject . . . . "The whole manufactory has been carried on much to their honor and to the credit of this country and too much praise cannot be bestowed on the Etruscan and other elegant vases and basso-relievos in black and various colored clays, but their writer has unluckily asserted that their impressions of antique gems are

(*Continued on page* 140)

Poiret

designs this springtime chintz to turn your house into a modern garden

The beautiful magnolia blossom is the motif for this smart new print by Paul Poiret

IT is Schumacher's privilege to offer a rare collection of printed fabrics made exclusively for them by an artist of unusual renown, Poiret.

The desire for new effects in decorative fabrics is one of the most difficult to satisfy. That difficulty has been mastered by Paul Poiret in the design illustrated here, which he has named "Magnolias." This is but one of a varied and comprehensive collection now being presented by Schumacher.

Poiret's conceptions are unique—his designs are bold—his interpretations personal—his colorations powerful yet delicate.

You will find in Schumacher collections fabrics for your every need—the best of contemporary designs side by side with authentic examples of historic periods. Your decorator will gladly obtain samples for you.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator... and to discover many new sources of charm for your home. It will be sent to you free upon request.

Write F. Schumacher & Co., Dept. E-4, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

F·SCHUMACHER·&·CO

An ingenious Robras 20-20 installation in a Montclair, N. J. home.

The hidden radiator, illustrated

To illustrate a Robras 20-20 Radiator "in action," one would need to pry into all sorts of hidden places. Into walls between rooms (as above). Into walls under windows. Under stairs. Under sills of French windows. In short, wherever there is four inches of waste space!

Right in the walls of your present apartment or house, there is space for you to hide the ugliness of radiation. And, incidentally, the only place to "conceal" a radiator successfully is within a wall, altogether out of sight, out of the way. Ask us—via the coupon below. Ask us now. ROBRAS 20-20

ROME BRASS RADIATOR
CORPORATION
One East Forty-second Street, New York, N. Y.

Send me information on Robras Radiators HB-430

*Name*_____

*Address*_____

James Tassie And His Portraits

(*Continued from page* 138)

above all other imitations and consequently are far less proper for giving correct impressions than either wax, metal, plaster or glass, and it must be evident that their being opaque and of a dull gloomy color cannot place them in competition with colored glass impressions which equally imitate the brightness and transparency of the originals."

Which goes to show that Tassie had a staunch defender.

Wedgwood praises his rival's paste; "although not as good as mine," he blandly remarks, and dismisses the subject.

Dying without issue in 1799, his secret was passed on to his nephew, William Tassie, who, it is said, added greatly to his uncle's collections of gems, for the younger man had the advantage of visiting all the gem collections abroad, but the *sacre feu* was lacking and although the skill and resourcefulness of William gave him many successful years, it was the elder Tassie who won the greater fame.

There is a delightful anecdote of William Tassie which stresses this quality of resourcefulness. Receiving a royal command to attend his sovereign, George IV, he found while waiting in an ante-room that he had forgotten to bring his modeling tools. Nothing daunted, he took his pocket comb, broke off one of the teeth and with this improvised tool modeled the portrait.

An example of his kindness has a surprising dénouement. A poor artist was bewailing his improvidence in buying a lottery ticket costing a guinea for the Boydell Shakespeare gallery. To help the artist Mr. Tassie bought it from him. To his great surprise, out of the twelve thousand tickets the one Tassie bought won the prize, which was the Shakespeare gallery, pictures and estate. After giving the artist a handsome amount, he sold his property at auction. The pictures brought over 6000 pounds, the gallery being purchased by the British Institution, and Bank's sculpture, *The Apotheosis of Shakespeare* intended to be placed over Boydell's grave, finally found its way to Stratford-on-Avon.

About Bed-Linen And Blankets

(*Continued from page* 97)

are thousands of tiny air cells which retain the warmth as well, it is claimed, as a closer material. An interesting exponent of this theory is a knitted blanket imported from Scotland, which features a texture, open, yet deep. Exceptional warmth is said to distinguish this novel bed covering.

Judgment should be used that the blanket purchased is suited to its purpose. For the exquisite cashmeres would be out of place in the informal summer cottage or picturesque log cabin. For less ceremonious homes, equally delightful cotton and wool blankets have been loomed in every possible design and coloring—from soft floral patterns, through smart modern designs, to the most vivid of Indian motifs. The prices of these charming covers are as gratifying as their beauty, and the soft surface of the all-cotton material has been secured by a process which gives it the characteristic feel of wool. One distinctly new pattern has a wide band of contrasting color at either end, giving the effect of a two-toned blanket when the bed is turned down and matching in color schemes with the tinted sheets of the day in delightful ensembles.

Regardless of type or price, a blanket should always be large enough. It should come well up around the sleeper's shoulders and allow a generous tuck in at the foot. And there must be plenty of width to hang down on either side. For the skilled bed maker does not tuck in the blankets, but allows them to drape themselves softly around the body for greater warmth. For single or twin beds, a blanket 60 x 84 inches is satisfactory. For the standard double bed, they should be 72 by 84. For the larger beds, the manufacturers provide extra sizes—90 inches long in either single or double width, and also a size 80 by 90 and 90 by 108. In case of doubt, it is their policy to always recommend that the larger size be purchased.

Many housewives, today, make use of the tinted sheets in place of the dimity under-cover which remains on at night and protects the blankets from a surprising amount of soil. Then over this cover is carefully arranged the spread, which for the summer home, should be simpler than the taffetas and more formal fabrics of winter.

Metropolitan shops maintain specialists who design custom spreads to suit individual decorative schemes or to carry out their patron's own ideas. Spreads from Czechoslovakia or covers of Irish mull with their colorful woven stripe, vie for favor with India prints. Candlewick spreads are particularly practical for the summer home, with their colored designs and ease of laundering. And romance and quaint beauty radiate from the old time patterns so skillfully created in modern quilting, which has revived for the present generation the leisurely traditions of past gentlewomen. Woven designs, too, have been brought to modern homes, the charming "Whig Rose", the "Gentleman's Fancy", the "Lover's Knot", now coming straight from the looms of southern mountains to grace our Early American bedrooms.

The choice from the bewildering variety of attractive spreads put out by the manufacturer, is of necessity an individual affair, depending on the color scheme of the room and its general character. The heavy sateen, so effective in rooms of modernist influence, would be out of place in the country home where spacious airiness and many outdoor sports reflect within doors, in more elemental atmosphere.

In covers, as in all bed-linens, quality and appearance determine the life and satisfaction to be obtained from these most important furnishings which aim to help one "rise refreshed to greet the new day."

"BEAUTY THAT RIVALED THAT GLORIOUS ENGLISH DAY"

"Both Dee and her youngest (and by the way, she is now eighteen) were in that inevitable top rail row that is usually dominated by our younger sisters. If she had only affected just a bit more adolescent boredom I should never have detected her. For, true to England, both mother and daughter had complexions that rivaled that glorious English day for clear, fresh beauty."

—From the letters of an English traveler at home.

There is a new and lasting freshness for your skin in this English complexion treatment

FOR THE clear and natural freshness of her skin, for her vibrant color, the English woman is famous throughout the world. It is significant that she uses only a few cosmetics. But it is more significant that those few are invariably the best—Yardley's.

Yardley's English Complexion Cream, Yardley's English Lavender Soap, Yardley's English Lavender Face Powder—here is her effective beauty treatment. Yardley's soap is for the initial cleansing of her face. Yardley's Complexion Cream follows, to coax out any lingering bits of imbedded dust. Then Yardley's English Lavender Face Powder to protect the new and lovely freshness of her skin. Soft, cooling, smooth, and delicately scented, it heightens the natural radiance of her beauty. English Complexion Cream is also a nourishing cream for use at night and a foundation cream for powder. Used as a powder base, it is to be put on liberally and then *washed off in water*. Just enough remains to retain your powder perfectly.

Use Yardley's faithfully. Your mirror will reveal to you a new beauty—sure and poised, but at the same time, unstudied, the sort of beauty that has always been the preference of the gentlewoman. You will find these three Yardley toiletries at your favorite store. Send for our new booklet, "Complexions with an English Accent." It is free. Yardley & Co., Ltd., 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City. Also Toronto and Paris.

BY APPOINTMENT
TO H. R. H.

THE PRINCE OF
WALES

Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.

Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.

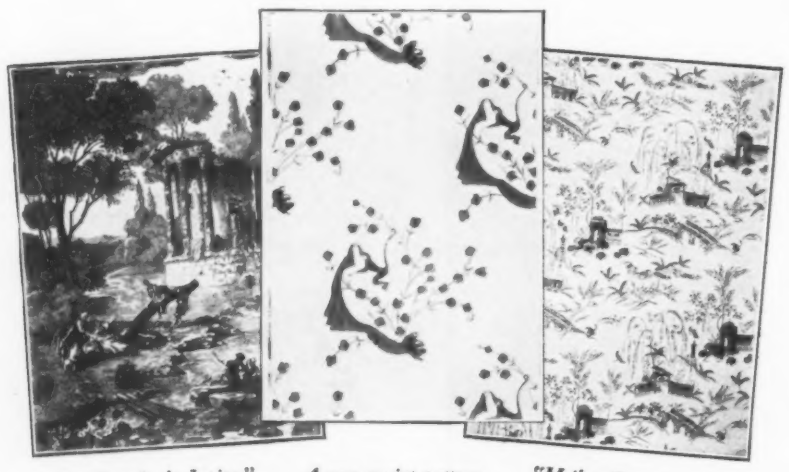
Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

Yardley's *English Lavender*

"The Lovable Fragrance"

SELECTING WALLPAPER

Lloyd Sample Books offer a wide range of choice in the most up-to-date designs and color harmonies in imported, fast-to-light wallpapers. Ask your dealer or decorator to show them to you.



"Le Temple de Jupiter" —one of the smartest of our new designs in beautiful colorings.

A new quaint pattern, in a charming blend of soft blue and green on a white ground.

"Meilan Fang" is reproduced on Japanese Grasscloth from a very old piece of Chinese cloth.

W. H. S. *Lloyd* CO. INC.

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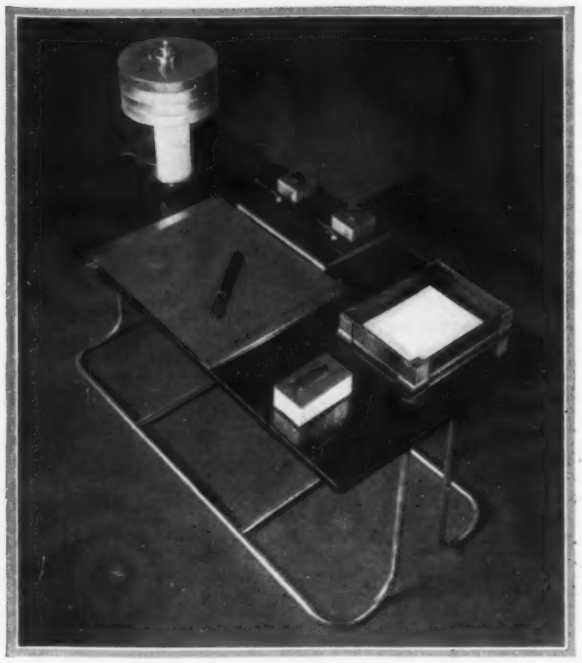


Black bakelite and chromium desk set, and aluminum and glass lamp with direct and indirect lighting by Walter von Nessen. Bakelite topped table with metal tubing base. Designed by Deskey for Ypsilanti Company

Furniture For Modern Schemes

(*Continued from page* 83)

brass and nickel as bases, with chromium, cadmium, gold and silver as platings, aluminum and chromium steel seem to be most popular today. Do not expect to find metal furniture at present much cheaper than wood because the production is still limited. But mass distribution will soon bring about the same difference that prevails today between a top-priced car and a cheap one.

The base material is used most frequently in its stock forms—tubing or bars. In the best designs it is worked into simple structural forms with continuing stream lines instead of halting joints, welding instead of glue. The finish can be bright or dull, but it should be honest. Metal simulating wood is a mongrel form, dishonest and unbeautiful.

For flat surfaces—table tops, chair-arms, etc., formica is most popular. This is a synthetic material resulting from the playful interactions of formaldehyde, paper and rosin, with great resistance qualities. It comes in colors as well as black. The upholstery should bring color and texture contrasts to the piece. Anything from rayon satin to velvet, may be used, from fabricated leather to calfskin, from printed linen to mohair, from tapestry to leather.

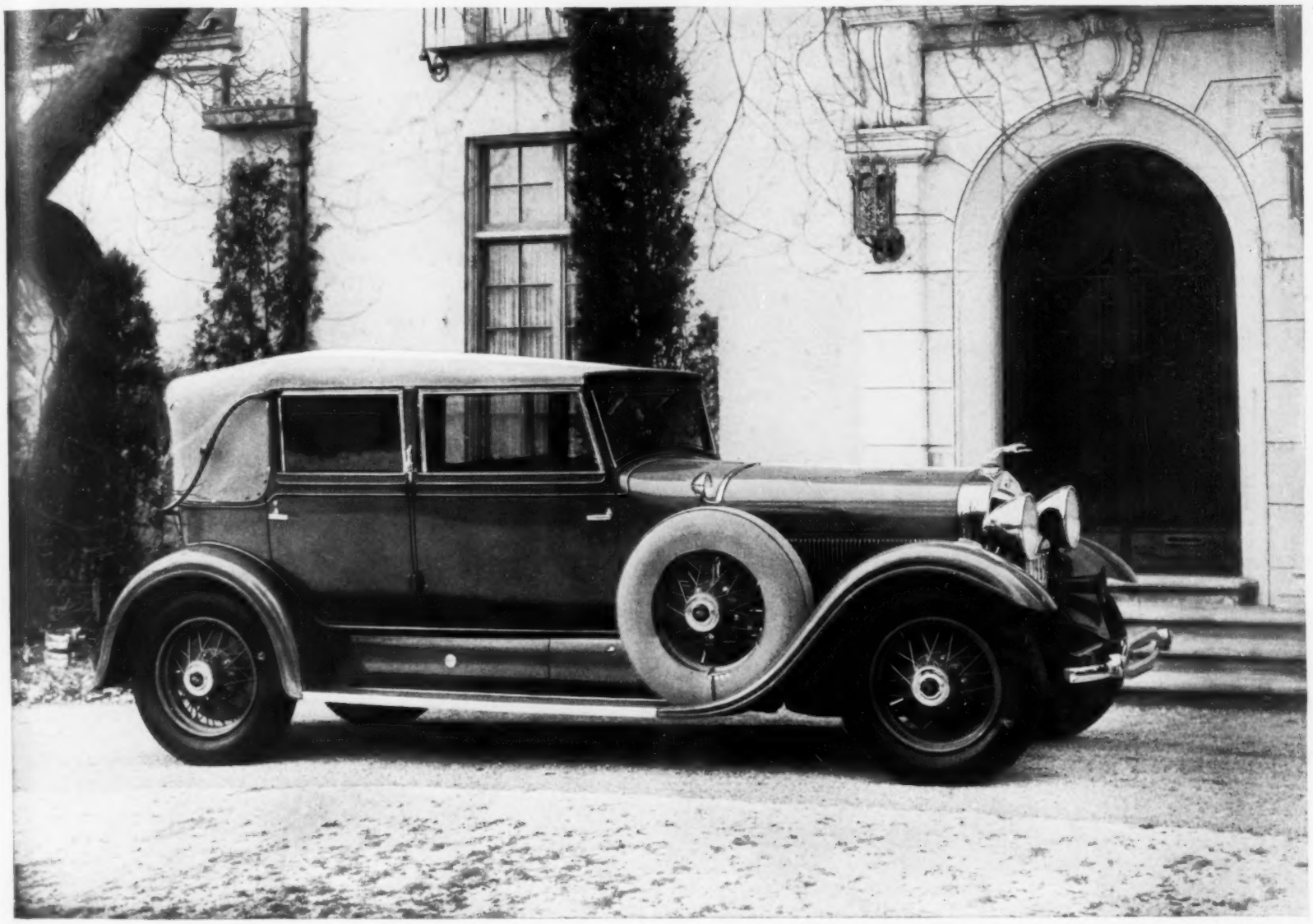
Where shall we go for well designed metal furniture? Owing to the popularity of metal as a material for furniture with leading modern designers in this country, the problem of purchasing it is not difficult. Howe & Lescaze, architects, have been particularly successful with metal and believe firmly in this medium for both architecture and decoration. Fireplaces, chairs, tables, curtain pulls, lamps and vases designed by this firm can be depended upon for sureness of line and appropriateness of detail. Walter von Nessen, a master in metal, whether his contribution is a lamp, chair, mirror or small accessory, is now working on a "limited edition" plan, making about fifty pieces from each design. He has developed several practical ideas in illumination such as the lamp illustrated above which incorporates both direct and indirect lighting. Gilbert Rohde also works on the individual or limited edition piece, being particularly successful in creating orginal space-saving furniture for the small apartment.

Paul Frankl has believed for some time in an all metal formula for furniture and this season he uses metal to decorate lacquered wooden pieces with unique success. An illustration of metal used in this manner is the chest shown on page 83 where discs of metal, gold and silver-plated, bands of gold and silver leaf at top and bottom are striking notes against the black and red background.

Donald Deskey has proven himself the most prolific of metal designers so far—lamps, window display fixtures, chairs, tables, sofas, accessories and the present impressive mass production program of the Ypsilanti Reed Furniture Company, to mention a few of his achievements. His feeling for the materials of this age—vitriolite, bakelite, glass, metals—is sure and sympathetic.

Other sources for interesting metal furniture are Robert Locher, who designs exquisitely in metal and glass, Jules Bouy, Forzina, Park Avenue Galleries, Eugene Schoen and department stores handling some of the products of these designers as well as creating designs in their own studios, such as Lord & Taylor. And last but most significant are the two big stylized mass production programs of the Simmons Company and the Ypsilanti Reed Furniture Company. For where Mr. Deskey has designed chairs, sofas and tables for living and dining rooms, Mr. Bel Geddes complements with beds, dressing tables, chairs and day-beds. The Aluminum Company of America also plans a production of its own for the home which will embody the best principles of modern design

THE LINCOLN



THE DIETRICH CONVERTIBLE SEDAN

A motor car, too, reflects its background

LINCOLN has used its unlimited resources to develop a motor that notably combines *strength* and *performance.*

In making this motor, operations that best can be done by hand are in the unhurried hands of fine craftsmen; whereas operations that are beyond the power of even the finest craftsman to perform . . . inhumanly delicate measurements and exquisite applications of tremendous force . . . are done by machines that are the wonder of the engineering world. Costly to maintain, these machines often slow up production; but there is no intention to produce the beautiful, luxurious Lincoln in large quantities.

Because the motor avoids periodic vibration, as soldiers avoid keeping step on a bridge, the excellent structures and precise alignments in the Lincoln are left undeteriorated throughout the years. Because the parts are related with such unparalleled precision, the powerful Lincoln needs no tedious breaking in . . . but is, from its first day of service, a quiet, steadily functioning possession for those who can afford to purchase anything they desire; yet who demand authentic value for their money.

LUPTON CASEMENTS BANISH THE BOTHER OF OLD-FASHIONED SCREENS

IN A MONTH or so now, the advance army of flies and other winged pests will begin their annual invasion. Wives will begin their screen-talks. Eventually, husbands will give in, as usual, and really get at the job of dusting off the screens and finding the windows they fit.

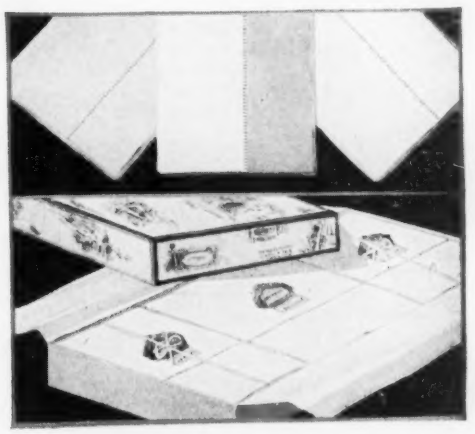
In the interests of domestic harmony — to save battered thumbs and tempers — Lupton has devised steel casements with the handiest, most convenient screens you've ever seen. Spring pivots allow them to be attached to the window in 15 seconds. And when these screens are closed, a mosquito hasn't a Chinaman's chance of getting in.

Lupton Casements are built to meet all kinds of weather. In winter, they shut tight against wind and cold — with a saving in weather-stripping and furnace-bills. In summer, they can be set, like little sails, to catch the slightest whisper of air. Steel construction means they will not warp, stick or jam. The Lupton friction-hinge assures effortless operation.

The small extra cost of these windows is not to be compared with the extra comfort and convenience they bring to your home. May we send you a free copy of the color booklet "Your Windows Through a Decorator's Eye"? David Lupton's Sons Co., 2253 East Allegheny Avenue, Philadelphia, Pa.

"But the bedroom belongs to me"

"It was fun planning it. First I chose Lady Pepperell sheets in *my* color—delphinium blue. And because the bed is the chief piece of furniture in any bedroom, that color naturally sets the color keynote for the rest of the room. And now everyone says the room simply couldn't belong to anyone else but me! You want to get the 'Personality Bedrooms' booklet I used. It's just crammed with wonderful color ideas for your bedroom. And next time you're in a store ask to see the Lady Pepperell sheets; they come in white, white with colored borders, and in seven perfectly charming colors; blue, green, rose, peach, shell pink, orchid and maize. *Of course* they wash. *Of course* the color is fast. You'll love the texture of Lady Pepperell sheets too—they're so smooth and firm and so evenly woven. They wear and wear and wear—and they're *not* one bit expensive."



Lady PEPPERELL
WHITE and COLORED
Sheets and Pillow Cases

Tune in on Lady Pepperell's famous radio talks on bedroom decoration: National Home Hour, 10 to 10:15 A.M. Wednesdays (E.S.T.). Women's Magazine of the Air, 10:20 to 10:40 A.M. Tuesdays (Pacific Time).

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Please send me your complete bedroom decoration booklet, "Personality Bedrooms." I enclose ten cents (in stamps), Canada 20 cents.

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SMART . . .

We like to possess things that are smart. We like to know that what we have is in vogue . . . correct . . . beautiful. Their charm appeals!

There are these qualities in Roseville Pottery. There is in Roseville Pottery the note of distinction, the flair of what is fine and in good taste. And so you find it helpful to you in expressing your personality in the appointment of your home.

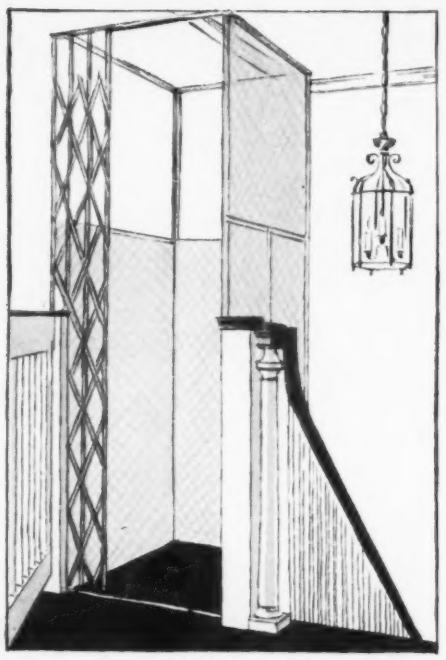
The recent Roseville designs portray smartness in outlines flavored with the classic and Early American traditions. There are vases, bowls, jars, candlesticks . . . in varying sizes, in lovely shapes...with soft blues and greens and browns.

And exquisite pieces that can be made into lamps, like the one on the right in the picture. It is smart now to have table lamps of pottery...See the Roseville Pottery displays at leading stores.

Also write for your free copy of the interesting booklet, "Pottery."

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio.

ROSEVILLE POTTERY



Miniature elevator which may be installed at minimum expense in residences for use of invalids unable to use the stairs

Developments In Home Equipment

(*Continued from page 96*)

come in fine non-porous porcelain having a glazed finish. No cutting or fitting is necessary.

Recall this base when you build, when you add an additional bath or when the old ones are modernized. It does away with hard-to-get-at corners and crevices, and it gives protection to downstairs ceilings against the times when water is sloshed about during exasperated dives for the elusive soap.

SO thirsty is the air in our rooms that many houses are as unhealthy as the Great Sahara. Lack of moisture causes glue to give up its task and furniture joints come apart. Windows shrink and rattle, floors creak, rugs wear rapidly. Eyes suffer and annoying winter colds flourish.

Cold weather indoor comfort depends not alone on warmth. Temperature, moisture, air motion and cleanliness are contributing factors. Protect a home from dryness in the heating season and its first-year look will linger. Humans cannot thrive in an atmosphere the cactus enjoys, although we try to do so year after year.

A new humidifier claims to maintain air conditions closely resembling the physical comfort zone of from 40 to 50 percent relative humidity at room temperatures of 68-70 degrees.

Without moving parts to get out of order, this unit washes and purifies the air, adding the proper amount of moisture. A pure and invigorating atmosphere diffuses throughout the house, issuing from behind a mirror set flush with the wall.

Water is sprayed downward through two copper tubes mounted in a metal housing. Force of the sprays causes air to be drawn into the tubes through a grille above the mirror. The sprays act like pistons. Cleaned and saturated with water vapor, the air is returned, through a lower grille, to the room after baffles have removed surplus free moisture. Ordinary water pressure is sufficient for operation, special nozzles giving very complete water atomization. Necessary water connections are easily arranged as the humidifier can usually be located on a well wherein both supply and waste lines are situated.

All-over dimensions of mirror and frame, the only visible parts of the equipment, are 16½ inches wide by 42½ inches long; being only four inches deep, the unit fits conveniently between partition studs.

ENGAGING bits of rich-hued wood, black walnut and quarter-sawed red oak blocks, offer a simple means for giving color and pattern interest to floors. With them one can secure a variety of flooring effects, just as different wall finishes are employed in the various rooms.

Border patterns, with blocks usually placed in the corners, may be developed in endless array with these two and one-quarter inch squares and the seven-eighths inch walnut strips that accompany them. It is a fancy-catching game, the working out of these figures, that challenges the ingenuity as size of room, interior architecture and decorative scheme must be considered.

This material is not common lumber, roughly made and sold in bulk. The pieces are matched and packaged, after being air dried and steam kilned; each one is finished for use with standard oak flooring, no additional working on the job is necessary. Nailing, of course, is concealed. Cartons contain 100 linear feet of black walnut strips, 20 blocks of the same wood and 10 red oak blocks. Each package has sufficient material for two average-sized rooms if a single strip design is used.

WHEN industrial bar[illegible]s have

(*Continued on page 15[illegible]*)

Fine—he's coming too!

READ IT, Dick

—says our home is *"always a grand place in which to be a guest"*

It's great to plan a party . . . and have *everybody* eager to accept. Of course, there's rivalry. Entertaining at home has suddenly become fashionable. People have discovered it's so much more fun! Now they're picking up new ideas everywhere. Here's a suggestion from Alvin, creator of the new *Dawn* pattern in silverware.

Read this new book, "*The Crowd Comes to Our House.*" . . . Between its covers are a host of ideas for every woman who ever plans a party . . . original ways of giving and getting more enjoyment by entertaining at home . . . recipes and menus featuring famous American food products available everywhere . . . not so much *how* to set the table as *where* to set it. It's the starting point of ideas that may be used in the one-room apartment or the house of many servants.

You'll enjoy it, it's so modern, youthful, beautifully printed. You can now get a copy for thirty cents in any store where Silverware by Alvin is sold—or by mail direct to you . . . at this special price . . . if you use the coupon below.

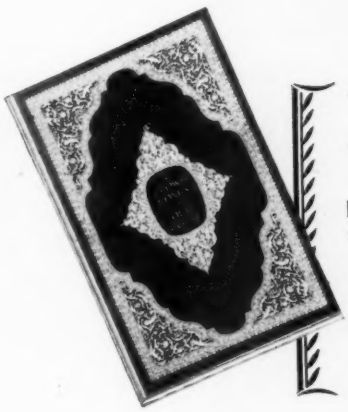
The Silverware

¶ At silverware departments, ask to see Silverplate by Alvin . . . the service-for-eight (34 pieces)—$43.50, packed in a boudoir box which is really the smartest sort of cosmetic and make-up kit or utility box for hosiery, gloves, bridge layouts, etc. Antique ivory finish with an Eighteenth Century silhouette . . . Hinged mirror-lined lid . . . Removable partitions and glass bottom-lining.

Fine Silverplate by

ALVIN

made in the world's largest sterling silver manufactory



The Book

THE ALVIN CORPORATION
SILVERSMITHS
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I enclose thirty cents (dimes or stamps). Please send me the book, "*The Crowd Comes to Our House,*" by Grace Higgins.
(Print plainly)

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The relation that a garden bears to the house is usually strengthened by the use of a terra cotta object amid the planting.

A fountain or urn fashioned in permanent red earth is the most consistent effort from the hand of man to receive a place with the foliage and flowers ▪ What can be more fitting than a weathered moss grown pot accenting your garden scheme?

If your dealer cannot show you Carbone Terra Rossa, send us his name and we will mail you a leaflet from which to select garden units suited to your needs.

Carbone INC.
348 CONGRESS STREET, BOSTON
120 Fifth Avenue, New York 620 No. Michigan Ave., Chicago

Concerning House Pockets

(*Continued from page 76*)

In one household I know, a discussion once arose as to the antebellum styles in the South. There was innocently injected into the conversation a suggestion that somewhere a few inches of the silk gown grandmother wore on her wedding day was to be had. The family separated into rescuing squads to find it; there were various clues suggested; research parties broke up an otherwise delightful party. The inconsistency of household arrangements was soon clearly apparent to everyone. "What we need in this house", suggested one, "is a Safety Deposit Department". I bethought me of my regal fiction writer and her system. How peaceful it would have been, even if the house was not enriched with a convenient storage system of house pockets, to have a record of things put away. Item, under "Grandmother"—a bit of her wedding gown, entered as "1862YZ" and thus located,—Vol. II, *Works of the British Poets*, between pages 264 and 265 of excerpts from *Paradise Lost*. Who would ever dream that the *boutonnière* worn by the son of the family at his graduation should find a pressing place among the pages of an old edition of *Two Gentlemen of Verona*? The homing instinct of the Family Fetish is uncertain.

THE SAVING INSTINCT

In *Truly Rural*, a most unctuous book which gives me peaceful moments of home contemplation, the author calls closets in a house the woman's prerogative. She is supposed to be the associated one. She is the concocter of *mouchoir* cases, hat boxes, coat hangers vari-scented—the modern Pandora, if you please. But the saving instinct in man is equally as strong, from the era of the boy's deep-rooted pocket to the sedate period of the five-sectioned briefcase. His tie drawer is a flotsam and jetsam of unusable but hoarded neckwear. He holds to his ties with an instinct one usually associates with the odd bits of silk for the quilt which is but family history put together by cross-stitch. Instead of filing his ties away in a sequence of wearing order, he rummages amidst accidental strata of fashion for the usable neck piece, which is crushed beneath his sentiment. He is the proudful boaster of his past. Baldpated he may be, save for a fringe of dark hair, yet he must declare stoutly that at five he possessed and wore, according to the Fauntleroy fashion of the era, curls of spun gold. "Mother," he says flauntingly, pleading for evidence, "get the two curls you have." Then, as explanatory note, he adds, "The family gave them to her when we were engaged," and the fever of reminiscence makes tremulous the blue smoke of his cigar. At 9:15 on that evening started the expedition in search of two curls. First it was a jaunty guess as to where they were; then there was alarm; then, as shelves were ransacked and trunks were hauled from the storeroom, and boxes were upturned, alarm changed to downright temper. "So that's the way you value my curls!" was the disrupting conclusion. Merely because we have not learned, when we build houses, to have pockets in definite location, for our peace of mind.

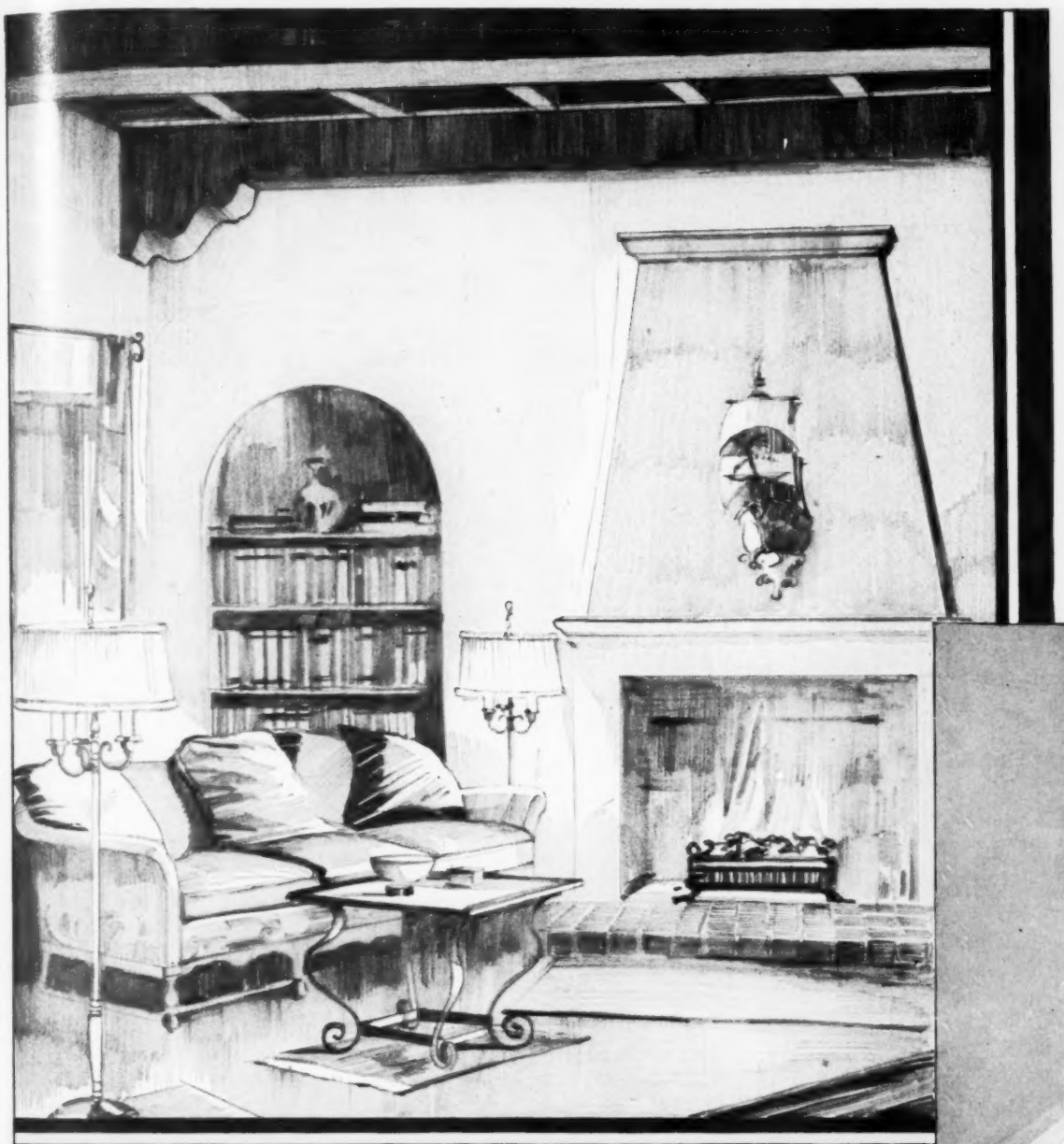
I recall, though I cannot at this moment tell where it is, a small board box containing a stone picked up in the streets of a small town. A little boy used to kick that stone wherever he walked. There is also an agate marble, flecked with half-moons, reminding of a game of "knuckles" he played in the savage days of his teens; there are remnants of his first watch, there are pages of a midget diary. If a cornerstone were get-at-able, do not tell me that such treasures are not worthy of such a niche! I take it that the house pockets I seek in plans are the very foundations of even living.

Now, let us look at the matter mathematically. Man is supposed, at generous disposal, to live three score and ten years. Give him a pocket for each decade; build it in his home as definitely as you find the lock-box at the bank. Like attar of roses, you concentrate, in a narrow row of shelves, the record of yourself. Out of the pother of correspondence in a year, you boil down to the very extract of association. If you go so far as to save each season's Christmas cards, you might have a pocket for "Holy Days and Holidays". You show the instinct for record in the orderly arrangement of your Snap Shot Album—your fishing trip of such and such a year, your golf tournament at such and such a club, your tour in the new car on such and such a trail. The Sons and Daughters of the Revolution are not more sedulous to bronze-tablet the million and one Washington headquarters than you are to fix in memory by record the fleeting incidents of life—fleeting though auspicious, and sometimes disconcerting, as when a sedate Grown-up has to acknowledge that the *carte de visite* baby picture was indeed a perfect likeness of himself when starting his now august career!

SENTIMENTAL MEMENTOES

There are those who hold to ridicule the saving instinct of man. There are many who feel themselves specially dedicated to reproach in scornful manner any inclination to put aside a memento, to treasure a letter. A dress worn its destined time ends the matter, whether it be your first frock at your first dance, or the pair of gloves which touched the royal hand on the Prince of Wales' last visit to America. In a way, sarcasm is an excellent house cleaner. The empty box is the arch-fiend of accumulation. It was Pandora's box that first got us into trouble by becoming a sort of store-house of undesirable articles. The cynic will declare that the faded ribbons, the pressed flowers, the dance cards, the *billets doux*, are the evils that keep sentimental twaddle undiminished in the universe. Yet the primal instinct in the man who may be studying Einstein's theory or reading Nietzsche or Schopenhauer, is to decorate his college room with a stolen lace handkerchief or a scarf or slipper, as tokens of that irrisistible romance which still abides beneath all the

(*Continued on page 150*)



JUST the right height for the new low furniture, the Companion Floor Lamp is an exquisitely balanced creation. Richly finished in a lovely combination of bronze and brass, or in pewter. The two-toned shade has a closed top and is 14 in. in diameter. It comes in tan crepe with apricot lining; putty with rose lining; beige with apricot lining, gold with gold; green with green; binding to match. The stem is adjustable; height, 53 in.

COMPANIONS

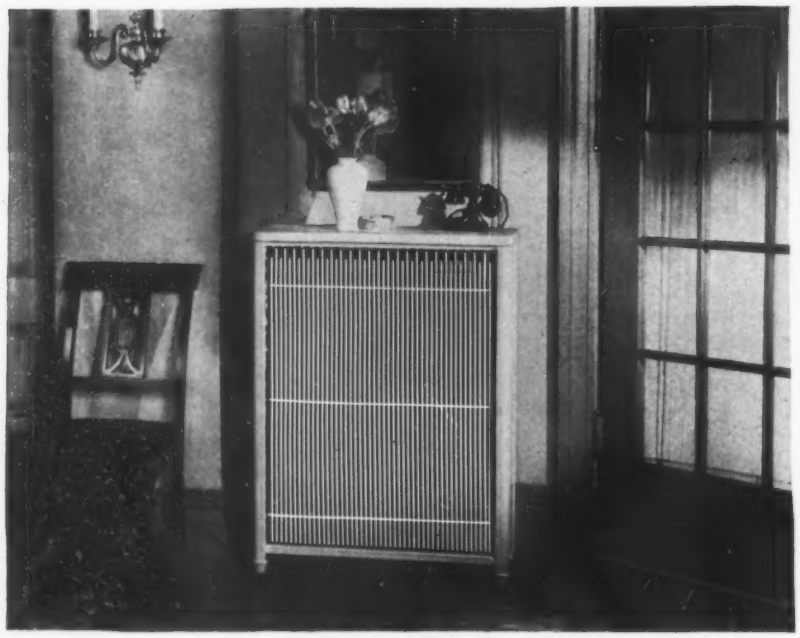
What's a reading chair without its inseparable companion . . . a lamp that lights your way into that thrilling detective story! The Miller Company now introduces this new lower floor lamp . . . The Companion . . . designed to fraternize with the underslung type of couches and chairs so much in vogue today. Its three-candle stem has the classic restraint that predominates in the design of smart modern interiors. And its wide-spreading drum shade sheds the light at just the right angle for reading. You will like its low price as well as its chaste beauty. Ask to see this Companion Lamp in the Miller display at your favorite dealer's. Should your dealer not carry it, write us immediately for information.

THE MILLER COMPANY, MERIDEN, CONN.

"Pioneers in Good Lighting Since 1844"

MILLER LAMPS

OF DISTINCTIVE CRAFTSMANSHIP



Surrey-Eton No. 264

are YOU thinking of modernizing your home?

Devon No. 100

"One thing is certain . . . no matter what you introduce to modernize your home — new draperies, new wall paper, new furniture and pictures — you'll never secure a satisfactory effect until you do something about those ugly old-fashioned, exposed radiators."

And it is so easy to "do something" about ugly, exposed radiators. Hart & Cooley Radiator Enclosures—well designed and efficient—not only conceal them but are truly decorative pieces of furniture. Designed and constructed by men with long experience in the heating field, these attractive radiator enclosures direct efficiently humidified air into the room at the living level. Their air-insulated tops make them practical for use as tables or window seats.

Of course, Hart & Cooley Enclosures give absolute protection to walls and hangings against sooty radiator dirt. Thanks to their bolted angle-iron construction, they will not give under heavy weights as less sturdy enclosures are apt to do. Their adjustable rubber-tipped feet prevent even the slightest rattling and safeguard your fine floors.

Made of fine furniture steel, Hart & Cooley Enclosures can be depended on not to warp or split under extremes of temperature. They come in a wide variety of designs—in sixteen beautiful colors and twelve natural wood grain effects. If you will send for our interesting and well illustrated booklet you can secure full details. Use the coupon below.

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Please send me booklet illustrating your radiator enclosures and name of your nearest dealer.

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THE HART & COOLEY MFG. CO., NEW BRITAIN, CONN.
EXPERTS IN HEATING EQUIPMENT FOR 25 YEARS

Concerning House Pockets

(*Continued from page* 148)

modern sex talk of a sophisticated age. And he packs his college mementoes as the girl does hers, marked Exhibit C in its niche amidst the Seven Ages of Man, which should be represented in the safety deposit room of every well-planned house by seven ample boxes built according to the latest fashions in file cases.

Of course we are inured to the attic idea in a home, where trunks may be dragged from corners, and floors may be scattered over by odd garments and draperies and bits of feeble furniture, each with its human past. But I hate to meet thus the evidences of a buried life once lived. I recall one drowsy day by the sea. Mice had worked their worst in such an attic, and had nibbled into documents of importance, into letters of literary value. I recall a warehouse where trunks and boxes had been opened by executors of an estate, eager to settle the mandates of a Will. The frail atmosphere of a dead little woman was trampled upon; the diaries of an Italian trip fluttered page by page beneath the feet of many workmen; books—rare in title page, delicate in bindings—were sprawled painfully amidst a conglomerate mess of possession. This little woman had been homeless for many years, yet had clung to her past in packing cases. Rather a bonfire than this: the ceremonial pyre is preferable to the official exhumation of the past, the hasty prying into sentiment.

PRESENT VERSUS PAST

But where a home is attached to sentiment—as the right sort of homes usually are—house pockets become sanctuaries rather than pests. Architects bother themselves mostly in conceiving a well-ordered present; even the closets take cognizance of things that are: here is ample space for the stove polish and the floor mop; there is a special shrine for endless rows of shoes and slippers. Hours are spent concocting sliding drawers and shelves for linen. You know precisely where to go for these. But to ask the architect to design a temple for one's love letters would be more than a strong-minded man or woman would dare to do these days. No, you must hunt despairingly for these, become ruffled because they cannot be found, swear at the carelessness of someone. In moments of sensitive fear, you have hidden them so carefully that they are lost. What you have of your past are the survivors of your many moods, the withstanders of your shyness. Many a thing goes to the waste-paper basket because of the weariness of finding a place for it in the flimsy archives of your Buried Self. A general housecleaning is usually a blessing, but sometimes a scourge. When I go to my safety deposit box, and look around at the small slice of space so regularly, so neatly arranged, so compact in its convenience, I envy the precision of the bank. In my home I shall have such pockets as these, truly "a place for everything and everything in its place". There is no reason why the baseboards around every room in the house shouldn't be drawers the very depths of the walls themselves—your past at your feet no less than treasured in your heart.

There is infinite variety of treatment to this idea. A portrait of the "Old Man", like Blayd's picture in the Milne Play, dominates the living-room. You press a button, and it slowly revolves on a swivel post, revealing behind it a series of files containing the salvage of his association. Your mother as débutante, a mist of pink and gold and tulle and slim lines, radiates freshness from the canvas in the morning-room. You press another button, and on a hanger, presto, behind the canvas you see the dress itself, even the golden slippers, lost somewhere in the picture by the confining richness of the frame. Perhaps for you this smacks too much of Hawthorne's romanticism.

PROHIBITION POCKETS

We wouldn't countenance for an instant the museum quality of such an idea, though I have heard recently of portraits on Wall Street used for the purpose of defeating the eye of the Prohibition officer. We wouldn't live by classifying ourselves, though, when dressing, we would very much welcome some filing system for our ties or socks or ribbons. House pockets should not dominate the atmosphere any more than should the articles packed away in disregard of the fact that they might be wanted some day.

You issue a mandate in the home, to be followed, willy nilly, "Put that in your pipe and smoke it", you say. You don't dare disregard it for fear the pipe might erupt. Authority somehow seems lodged in the bowl of that pipe. But, even though I plead most earnestly for house pockets, I know that we cannot live by exactness. Memory must be allowed to float. I suppose, no matter how orderly you may ask your architect to be in the design of your house pockets, your past—bag and baggage—will always have to be looked up. You can't expect yourself to say, when you give your wife the first kiss, "File that, my dear, for future reference!" Much more consistent with human nature is it to say, "Confound it, where did we put our marriage license, after we went to housekeeping!"

So I plead, architecturally, for some system of house pockets, some method to our saving madness. Test yourself on that source. Could you get for me on the instant your Birth Certificate?

—Montrose J. Moses

Will you pay 50c *to get rid of* dandruff?

It isn't at all surprising that many thousands of women —and men—have found the solution to the troubling dandruff problem, in a 50c bottle of Listerine.

Dandruff, many authorities contend, is a germ disease. Full strength Listerine kills germs in 15 seconds. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), the stubborn germs used by the U. S. Government to test germicidal power, yield to it in counts ranging to 200,000,000.

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You will be delighted to find how quickly Listerine overcomes ordinary cases of loose dandruff. When dandruff persists, consult your physician as the condition may require expert attention. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

NOTE TO MEDICAL AND DENTAL PROFESSION:

When prescribing a mouth wash for *germicidal* purposes, make certain that it *is* a germicide; and not merely a colored preparation which is only deodorant and astringent.

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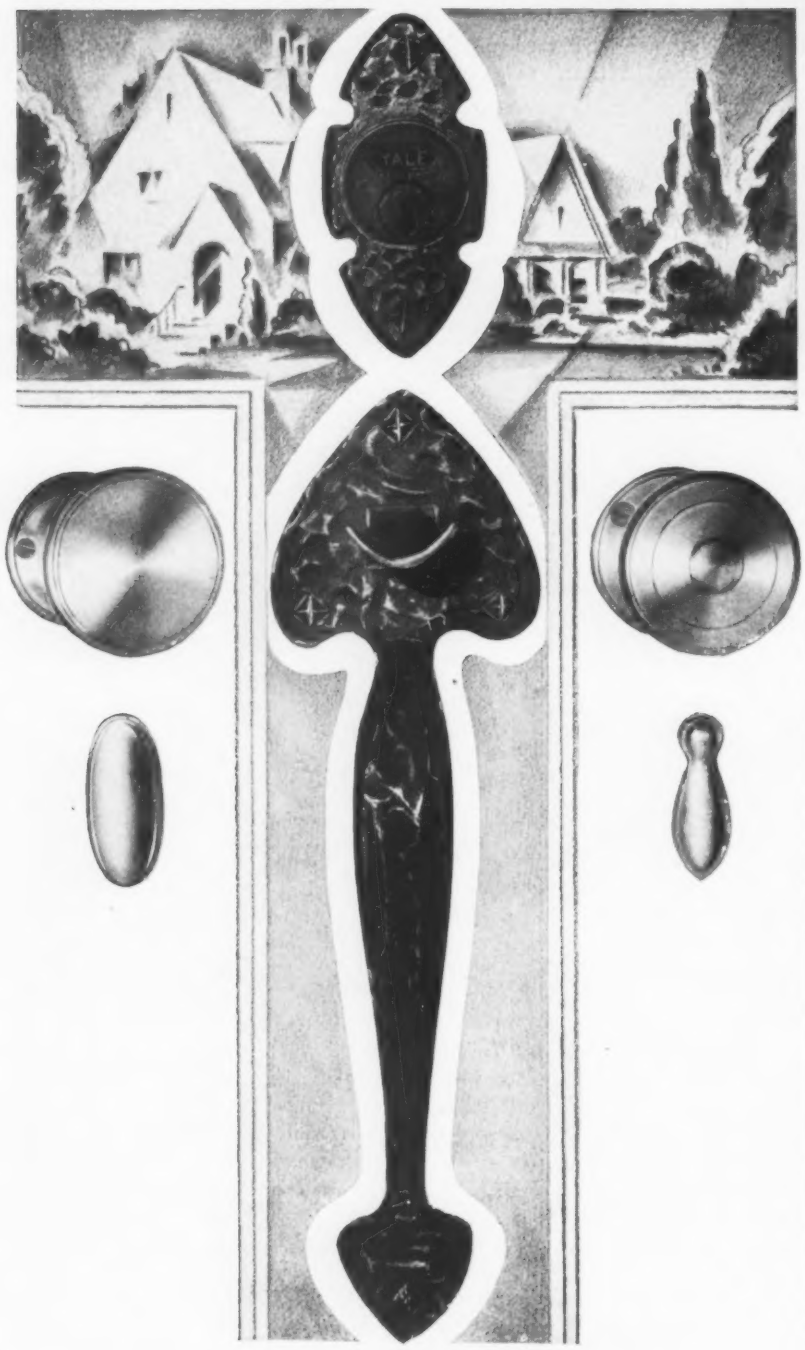
FINE BUILDERS' HARDWARE



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That is one of the luxuries which the Iron Fireman brings. Another luxury is the knowledge that Iron Fireman is safe. Still another is the knowledge that Iron Fireman heating is so economical that you can afford an abundance of heat. Then there is the automatic regulation of warmth. For Iron Fireman prevents overheating just as automatically and just as positively as it prevents underheating.

Take all of these luxuries together. Then consider that Iron Fireman also gives you a substantial reduction in your fuel bill. This fuel saving is not a manufacturer's claim. A recent compilation of saving figures supplied by home owners themselves showed an average reduction of 45.61 per cent on their fuel bills.

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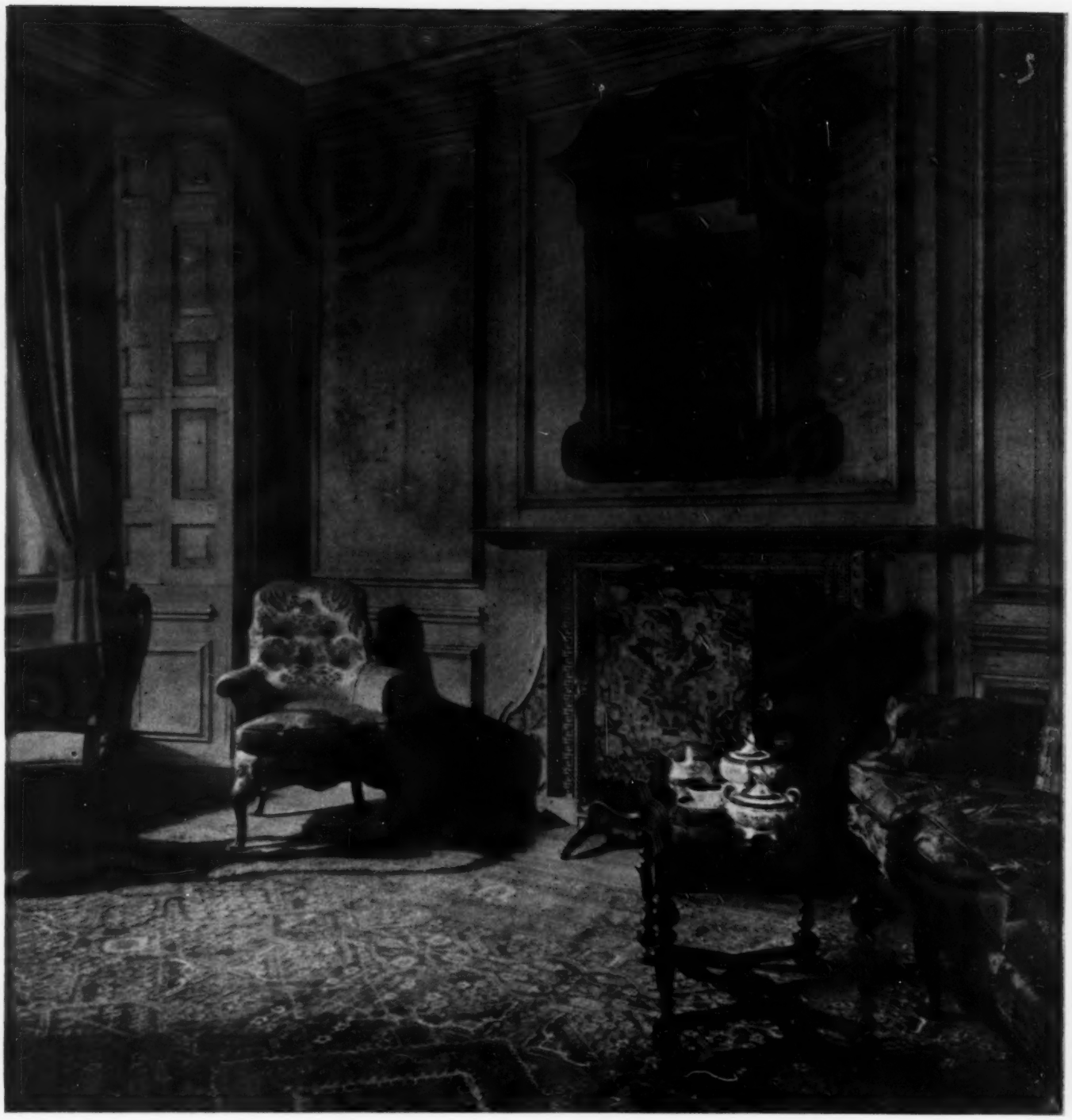

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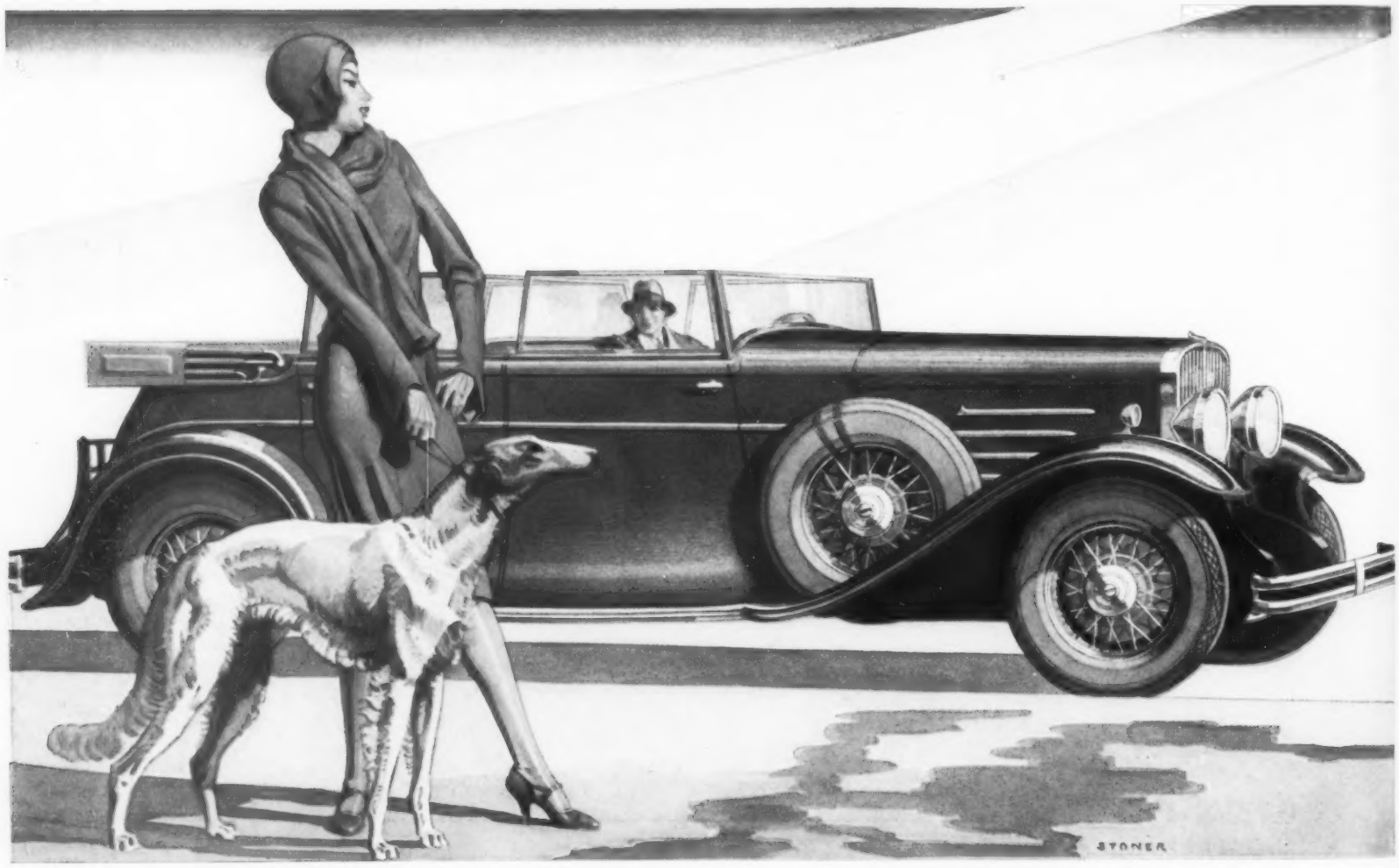

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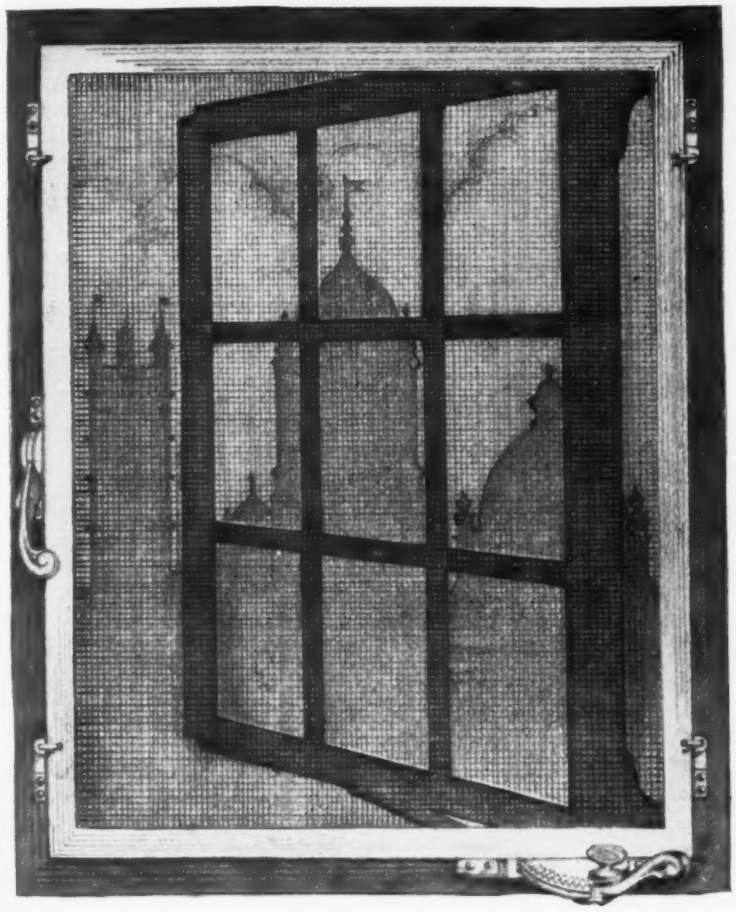

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The Versatility of Duncan Phyfe

(*Continued from page* 132)

but when we remember the ancient and most honorable lineage of the fillet as it was used in China for decorative symbols of many kinds, and its later Classic, and its French interpretations we cannot find very good grounds for the objection. Only the learned connoisseur recognizes Phyfe's thunderbolts for what they are, and the poetic imagery that holds the winds in a fist might quite as well bind the thunderbolts with a cord. Historic ornament is too old to quarrel with; either we understand and like it or we do not. Phyfe simply used it, without much ado and rather formally —witness the acanthus leaves which trail down the legs of his dressing-table, as down the legs of many of his chairs and tables, to outrageous lengths unknown to any self-respecting acanthus plant. We never shall agree with experts in the naming of this motif. It no more resembles an acanthus than it does a waterleaf and might better be called an elongated fluted leaf, unknown as it is to nature, and as much a figment of the designer's imagination as any modernist ornament.

The tiny writing-table on page 119 is most charming. It sets serenely on legs whose slenderness has just the right balance between strength and delicacy. Its interior outfitting is delightful. Any modern writer might crave it. But the sideboard and bed are perhaps the most outstanding and handsome of these exceptional pieces. The wall, or sofa bed, is one of a pair, unique at this writing. Its Sheraton influence is unmistakable but its simplicity is all Phyfe's. The pineapple finials are without the topknot of the middle finial which crests the broken pediment of the sideboard. A lover of fine woods delights in Phyfe's superb choice in this sideboard and the dressing-table. In fact all the articles illustrated, whether solid or veneered, are notable for this vital quality of Phyfe's work—his personal and careful attention to the choice of materials used in his shop; and for this reason and the neatness of the carved ornament, the effect of the actual pieces far outstrips the impression conveyed by the photographs.

Many of Phyfe's characteristics are incorporated in these pieces. Here are the turning, reeding, fluting, veneering. Here is the hairy leg with the dog foot below a panel on the chair, and topped by the so-called acanthus on the dressing table. Here are the carved thunderbolts and drapery swag. Here are the brass mountings—the paw foot on the sideboard, the lion's mask with ring handle on both sideboard and dressing-table. But we must look to more familiar pieces for the usual lyre, the carved wheat ears, laurel, and oak leaves, as for the waterleaf though we find two renderings of the acanthus leaf on the sideboard.

The style periods of Phyfe's work are also happily represented in these pieces. The settee and writing-table are of the years when Sheraton's influence was evident—1800-10, and the bed, though not assigned a date, also shows this influence. The chair dates from 1810-15, when Directoire influence was ushering in the early Empire forms of 1815-20. The sideboard and dressing-table were doubtless made at this time—1815-20, and before the rosewood sets of the Victorian era delighted our great-grandmothers despite Phyfe's scornful epithet of "butcher's furniture."

We have so generally associated Phyfe with his fine tables and elegant chairs, his neat little sideboards and washstands, that it distinctly enlarges our horizon of his work to see in a single room the significant witnesses to his versatility. Nor were these all. There was on exhibition a cheval glass in Sheraton's style, 1800-10; a cabinet of even earlier date, 1795-1800; a lovely little satinwood desk, 1805-10, with inlays and borders of rosewood, attributed to him, doubtless rightly; a roll-top desk of the same date, and a rarity in the form of a small drawing-table. All of these pieces add hope to the heart of the true and, we may add, wealthy collector, for Phyfe's work to-day as a century ago rarely descends into humble surroundings, and the "finds" of to-morrow will more likely be located in old and stately New York mansions than in its outskirts or tenements.

Glossary Of Continental Silverware

(*Continued from page* 130)

pitcher, with or without tray. Coffee Service: similar, with addition of coffee-pot, and no caddy, kettle or urn.

Thumb-piece: Projection on cover of flagon, coffee-pot, etc.; conventional scroll or other shape, or human, mythological, or animal figure.

Toilet-set: Articles similarly designed for toilet use. Late Classic sets in case, elaborately decorated. In vogue 17th Century and later.

Toys: Diminutive ornaments; Dutch, 18th-19th Century: groups with domestic articles—chair, table, cradle; windmill, fountain, sun-dial, garden cistern and vase; village industries—carpenter, butcher, spinner, lace-maker; trades and crafts; and religious subjects.

Transylvanian: See Hungarian.

Vase: Ancient and modern; decorative plate in various vase and urn shapes; Egyptian, Trojan, Classic, Italian Renaissance, and French 17th Century.

Vermeil: French, silver-gilt.

Wager-cup: A trick contrivance: two cups, the smaller hung on a pivot which drops below larger cup when both are filled, the wager being set on the drinker's ability to drain the larger cup without spilling the contents of the smaller, which is handed to another drinker. 16th and 17th Centuries. Known as bridal cup. French—*gobelet à surprise*, German—*Jungfrauenbecher*.

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LOOK **like new**

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Church Toilet Seats are made so that they fit any make of bowl. They can be easily and quickly attached with ordinary household tools. All good plumbing stores sell them.

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When you buy a Church Toilet Seat, Bathroom Chair, or Stool, you can rely on it to be a lasting improvement for tidiness and neatness. It will last as long as your bathroom and will not chip, break, crack or lose its original, lustrous newness.

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GOOD BUILDINGS DESERVE GOOD HARDWARE

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The Unit Lock—an example of the Corbin hardware used throughout this building.

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You who love fine coffee

will be interested in this advertisement

Serve Kaffee Hag Coffee at evening parties. Wonderful, rich coffee that every one can enjoy without hesitation.

No DRINK has ever pleased Americans like good coffee. Yet, thousands of people who *love* coffee do not drink it because they fear it will keep them awake.

Now, all can enjoy it. . . . Kellogg's Kaffee Hag Coffee is a delicious blend of the world's finest coffees—*with the caffeine removed.* And so skilfully is this done that not one bit of the wonderful coffee flavor and aroma is lost! How much better than cheerless substitutes!

You can enjoy Kaffee Hag Coffee at midnight. It will never affect your nerves or keep you awake.

Kaffee Hag Coffee is the original caffeine-free coffee. And now, after years of continuous experiment, the blend has been wonderfully improved. There is no finer coffee on the market. A new method of packing brings every pound fresh and mellow to your kitchen. The coffee is *sealed* in vacuum tins when it leaves the roasters.

Will you try it? . . . Isn't there some one in your home who loves coffee but fears to drink it at night? Give him Kaffee Hag Coffee. Two cups, three—as many as he wants. Make it just as you make any other coffee. How pleased he'll be. And how restfully he'll sleep. Ask for Kaffee Hag Coffee at your dealer's.

Or let us send you a sample. . . . For 10c, to cover postage and handling, we will send you a 10-cup sample of this delicious caffeine-free coffee. Test it at *night.* See for yourself what satisfying, luscious coffee it is—and how well you'll sleep.

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Please send me, postpaid, enough Kaffee Hag Coffee to make ten good cups. I enclose ten cents (stamps or coin). (*Offer good in U. S. A. only.*)

*Name*_____

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Kellogg's KAFFEE HAG COFFEE

Not a substitute—but REAL COFFEE *that lets you sleep*

Your Individuality in the Design

(*Continued from page* 114)

tions with the family that they will do practically no entertaining at meals. Therefore, the dining room has been cut to a minimum size and the space saved put into the living room; for with a son and daughter approaching twenty there must be one room where they can receive their friends and make them welcome. Other examples of a much more intricate nature might be used, but I think this one, on account of its simplicity, will serve to illustrate my point more satisfactorily.

Your character can be read much more intelligibly in the plan of your house than by the lines on the palm of your hand. One can readily see, then, the necessity of affording your architect every opportunity of learning your every need and desire. If the plan he submits to you is conventional and stereotyped, it is because your life is lacking in individuality, or because you have not unfolded to him your personal traits and characteristics.

One of the greatest drawbacks to progress in domestic architecture in this country is the speculator-builder. He designs and builds houses that conform to the needs of the *average* owner and sells them cheap because anything made throughout of stock goods always costs much less than a similar product made from special designs. In the same class with the speculator-builder are all those who make a habit of selling plans of houses with complete specifications for anywhere from five dollars up to fifty dollars. And yet the fault is all our own after all. We think so much of appearances, of what others will think about us. We will put ourselves to all kinds of inconveniences inside the house so long as Mrs. Neighbor, from what she can see of the house from the outside, decides that we are "fashionable people." If we think so little of ourselves as that, then we are certainly not worthy of possessing individuality. And if we do not possess individuality, or if we do not think we do, we cannot expect an architect to express it.

And there are people who feel just that way about it. They prefer to attain individuality by living in a house that they are told "possesses individuality", rather than by having an architect even attempt to give expression to what little individuality they have. What is the result? The architect, shorn of his inspiration, designs a house as he would have it himself, but suggests his personality, not the owner's. And there are lots of architects who have had to do this so often that they have gotten in a rut, so to speak. You can recognize their work at a glance. Their houses are all very much alike. They may differ slightly in plan, but to all outward appearance they are one and the same.

And yet, in such cases the architect is not to blame. There is a business side to architecture. All architects are not self-supporting. They cannot turn down orders on account of a principle. Better that they could, perhaps; but that is asking too much. The result is that architects specializing in the design of private houses have not progressed in proportion to their ability. Although the modern movement has brought about a demand on the part of the people generally for modern theatres, modern office buildings, modern schools and even modern churches, a modern house is as rare as a snowflake in June. Why? Our social conditions have changed as much as have our economic ideas. It is natural that the solution of a modern problem, logically arrived at, will result in the development of original (modern, if you will) ideas. Wherever this theory has been put in practice it has produced designs of buildings which stand out as characteristic of these times. But the sad part of it is that it has been so seldom applied to the design of a private house. There are very few exceptions, but these exceptions prove the value of the doctrine.

We might adapt an old proverb to the subject: Be true to yourself, and your architect will be true to you. Architecture is based on individuality and character. The architect is an artist, but, unlike the artist who paints pictures, his works of art are guided by certain fixed conditions. His client's character is his inspiration; his client's individuality stipulates certain conditions which must be met. Give him every opportunity to study your character and every occasion to understand your individuality, and the resulting work of art will better please his esthetic taste and more fully satisfy your practical needs.

Photographic Murals

(*Continued from page* 74)

a vertical picture cannot be selected for enlarging to fill a horizontal wall panel, or vice versa. The first step is to carefully measure the space to be filled. Then select a picture suitable in subject that will scale to the desired dimensions. The *size* of the original picture, provided it is in proportion to the space to be covered, or nearly so, does not matter. For instance, an original 4 x 5 inches can be enlarged to cover a wall area of 4 x 5 feet, 8 x 10 feet and so on.

The maximum width of photographic enlarging paper is, as a general rule, forty inches, so where the breadth of the area to be covered exceeds forty inches, the area is measured and the picture scaled as usual and then hung in strips. In doing this it will be found convenient to mark the negative into sections, placing matching lines at the top and bottom for the guidance of the worker doing the enlarging. If each strip is intended to cover a forty inch width on the wall, the matching lines on the negative should include a thirty-nine inch width on the enlarging easel due to the fact that photographic paper stretches a fraction more than an inch when wetted. A fraction of the negative beyond each side of the matching lines must be included on each print. The right-hand matching line of one strip will be the *same* matching line on the left-hand side of the next strip. Thus there

(*Continued on page* 158)

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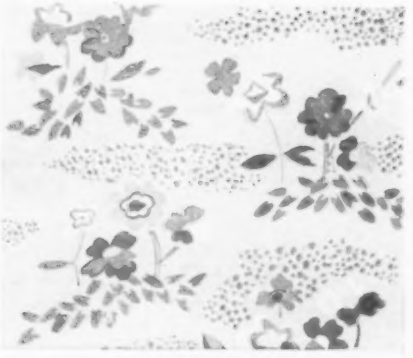
WALL PAPER which cheerfully mirrors this colorful age serves as the smartest of backgrounds—if chosen from these lovely "Designs of Today" by Thibaut. Typically modern—yet restrained in design and color as the background for your furnishings should be—these papers are always in perfect taste. And a decided economy too, for not only are they very modestly priced, they are so skilfully printed they are light proof, they cannot fade. Sketched above is "Spring Bouquet"—as dainty as the room it adorns—which may be had for $1.10 the single roll. No doubt your decorator can show Thibaut "Designs of Today" to you. Or, if you prefer, we will gladly send you specimen cuttings free of charge, as well as a helpful booklet, "Wall Paper Designs of Today." Address Richard E. Thibaut, Inc., 24 West 40th Street, New York.



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Bring Spring time indoors with decorative Ret-Rac Rugs

NEW colorful rugs will do so much to freshen up your home for Spring and Summer! Ret-Rac has sets and rugs in lovely pastel colors for bedrooms, bath room and sun parlor . . . others that are appropriate to take the place of heavy Winter rugs in living rooms and dining rooms and are perfect for every room in a Summer cottage . . . All Ret-Rac Rugs and Sets may be sent to the laundry again and again. They'll come back with their colors undimmed and with their soft deep pile even fluffier than ever. They never shrink, won't slip or buckle on the floor—the pile can't ravel or work out.

Ret-Rac Sets in all-cotton for bath rooms include rug, mat, lid and stool covers. Car-Tex Rugs have rayon motifs on a cotton field The Diana Rugs are all rayon. New this year—Car-Shah Rugs with an all-wool pile! The wool used in the pile is the highest grade that can be obtained. They wash the same as other grades of Ret-Rac Rugs and also guaranteed fast to washing and light.

The beauty and high quality of the materials in Ret-Rac Rugs and Sets account for their use in many luxurious hotels as well as in homes. If you do not find the type and size of Ret-Rac Rug you want, write us at Chattanooga for name of nearest dealer and descriptive booklet.

RET-RAC
REG. TRADE MARK
RUGS & BATH ROOM SETS
ALL COLORS
GUARANTEED FAST TO
BOILING and SUNLIGHT

Wholesale Office—295 Fifth Avenue, New York

CARTER BROTHERS . . . CHATTANOOGA, TENNESSEE

Let Spring come in--keep insects out with HIGGIN Screens

Illustration above shows Higgin horizontal sliding screens. At side, Higgin side hinged screens.

Can you open your windows to Springtime -- can you let all the fresh breezes and warm sunlight pour freely into your home . . . and be sure that not an insect can get in?

FREE passage to light and air, protection against insects . . . that's what you want of screens. Some screens will keep insects out *temporarily*. So will boards nailed across the window. But ordinary screens, with their wide, unsightly frames and coarse mesh will keep a lot of light and air out, too.

Higgin All-Metal Screens . . . *Rolling, Swinging or Sliding* . . . give you absolute protection, together with maximum unobstructed window area. Their slender, neat frames are usually narrower than the window frames themselves. Their fine bronze mesh invites the light to enter. While they lend an atmosphere of distinction to the aperture they fit, they are almost invisible.

And yet they are strong! So strong that they can not warp, break or twist. So durable that, with a minimum of attention they will never need to be replaced.

Call the Higgin Specialist in your locality. He can prescribe exactly the correct screen for every window, door or porch in your house. If you can't find his name in the phone book, write us.

THE HIGGIN MANUFACTURING COMPANY
Specialists in Screens Since 1893
General Offices: Washington Ave., Newport, Ky.
Branch Factories: Kansas City, Mo., Toronto, Ont.

HIGGIN ALL METAL SCREENS

THE HIGGIN MFG. CO.,
46 Washington Ave., Newport, Ky.

Please send books checked:

☐ *Screen Book* ☐ *Weather-strip Book*

Name.....

Street.....

City.....*State*.....

The Certainty of Speed

EUROPA BREMEN COLUMBUS

TO CHERBOURG · SOUTHAMPTON · BREMEN

The "transatlantic week-end" was created when the BREMEN made her record-breaking crossing, and won her title as "The Fastest Liner in the World." She has consistently maintained and even bettered this record. And now the EUROPA... with her brilliance and swiftness... makes Speed and Luxury doubly sure in the weekly LLOYD EXPRESS... fashionably completed by the COLUMBUS... stream-lined for speed.

The Luxury of Leisure in

NORTH GERMAN LLOYD

LLOYD CABIN QUARTET:
BERLIN • STUTTGART
MUENCHEN • DRESDEN
to England, Ireland, France and Germany

Weekly Sailings

57 Broadway, New York, N.Y., or your local agent

And on smart tea tables . .

A delightfully friendly occasion—tea . . . apparently so careless and convivial, yet really so thoughtfully planned by the hostess.

On the many-decked tea basket . . . crisp canapes of some savory, perhaps; delicate sandwiches of cress—of olives—of cucumbers—of your favorite combinations. Toasted muffins, or crumpets, newly buttered, and wafer-thin slices of buttered bread spread with strawberry, raspberry or currant jelly.

Somewhere in the background of these smart teas—or equally smart suppers—you'll find Heinz preserves and jellies. Because the hostess finds their flavor and goodness so in keeping with the other delightful foods she serve

57

H. J. HEINZ COMPANY • PITTSBURGH, PA.

The Heinz label on any jar or bottle is the sure promise of* flavor *inside—flavor in its happiest form!

HEINZ

SOME OF THE 57 VARIETIES:

HEINZ PRESERVES — *Red Raspberry, Strawberry, Damson Plum, Pineapple, Peach* — HEINZ JELLIES — *Crab-apple, Currant, Grape, Quince*

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Photographic Murals

(*Continued from page* 156)

is an overlap that permits trimming for accurate matching of the edges when hanging the prints.

Photographic wall paper is hung in much the same manner as ordinary wall paper, but due to the difference in the kind of paper and the lapping, a few precautions must be followed.

Let us assume a wall space 120 inches broad is to be covered. First, size the walls with any good wall size. The picture as delivered to the paper hanger will be in three strips, each forty inches wide. On the extreme right and left edges matching lines will be found. The width of picture space between these lines will be thirty-nine inches. The print to fill the extreme left side of the wall calls for attention first. It is trimmed *on* the left matching line and then ½ an inch to the *right* of the right matching line. This narrow strip is the *overlap*. This overlap is then carefully skived with sand paper on the wrong side. This step is very important as on it depend neat joints and good adhesion. Do not pare the edge too thin, that is, right down to the emulsion, for curling will result when the print is hung. Both edges of the lap should be skived.

Now that accurate trimming and skiving are done, the print is wetted in a tank or thoroughly sponged on the reverse side. Photographic wall paper is hung wet. After soaking, it will be found that the paper has stretched. The distance between the matching lines has increased from thirty-nine inches to slightly over forty.

Surplus water is wiped from the back of the print just prior to coating with any good wall paper paste. The print is then hung and rubbed down with a set sponge. The next strip is trimmed and treated in the same manner. The extreme left edge, trimmed on the matching line, is accurately placed over the narrow lap strip and flush with the matching line on the right hand edge of the strip already hung. This if properly done, means that the subject will match correctly.

Photographic wall paper naturally does not compare in price with the cheaper grade of wall paper. However, it does compare with other mural decorations involving original thought and execution. A developing and printing establishment which has had considerable experience in making photographic murals feels that a minimum price of 80 cents a square foot should cover the cost of the enlarging process. Ordinary wall paper rolls contain about 32 square feet. Photographic wall paper then averages about $25 per roll.

Developments In Home Equipment

(*Continued from page* 146)

their factory chimneys polished, the mortar is no longer tediously chipped from between the bricks. Nowadays they employ a special product to keep out moisture and frost. It is of equal value to the householder.

This is a cement that, unlike the portland variety or the terrifying material dentists use, is specially adapted for pointing, weather- and waterproofing parapet walls and tile roofs, also for filling cracks in terra cotta, tile, brick, stone, cement and stucco.

Its frost-resisting quality and its ability to adhere and grip all materials give it many uses about the house. Better have a man go over your masonry and heal the cracks. Moisture-laden walls make interiors damp and chill, and cracks have a very costly way of growing bigger.

FOR the use of invalids a miniature incline elevator has been brought out which may be placed on the straight-run stairway of the home. The equipment releases an invalid from confinement to a single floor, making life for the shut-in far pleasanter. It also serves as a labor-saving means for transporting heavy or bulky loads upstairs or down.

The carriage consists of a sturdy platform and two seats with a convenient hand grip; these elements fold flat when not in use and occupy only a space about five inches in width along the wall. Customary use of the stairway is not restricted. The carriage is directly controlled by push button switches placed within easy reach on the carriage proper and at the top and bottom of the stairs.

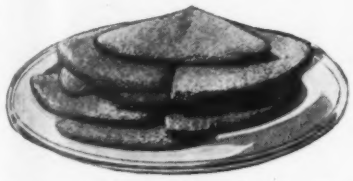
Operating electrically at a nominal cost, the fractional horse-power motor can usually be accommodated on the existing house meter. The machinery, none of which is in view, may be located beneath the stairway or in the cellar. Carriage is supported on a roller truck running within a specially constructed rail which is mounted along one side of the stair.

Giving a home all the advantages of an elevator at a fraction of the cost, this device may be installed without cutting up or defacing the residence. Carriages are furnished in oak, walnut and mahogany finishes. A miniature elevator of comparatively low cost and simple installation is available for homes with winding stairs. No overhead construction is used; automatic stops and full safety provisions are provided.

EVERY home has its quota of drawers that will neither open nor close easily. They stick and jam and require such coaxing, tugging and pulling that not infrequently their contents are spilled upon the floor. A ball bearing gadget is made that ensures easy operation of heavily loaded drawers, provided they are three or more inches deep.

It consists of a track screwed to the casing, two rollers which are attached to the side of the drawer, a second track which moves with the drawer and upon the upper surface of which the rollers rest or travel, and a housing containing six ball bearings that operate between the two tracks, carrying the weight from the moving track to the stationary track on the casing. Each side of the drawer is so equipped. Rubber insulated stops prevent the drawer from rolling or being pulled entirely out of the case, although it can be quite easily removed when necessary.

the New Stampede -Oatcakes



These oatcakes with cheese—are a sensation! And, with these oatcakes, the most humble cheese becomes an epicurean stampede. And bacon becomes noble. Scrambled eggs become celebrated. Marmalade becomes grandiloquent. These oatcakes are the crisp, deliriously delicious—

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REG. U.S. PAT. OFF.
SCOTCH OATCAKES

At your food shop—or SEND $1.00 FOR THREE BOXES and mention your dealer's name in case he does not supply you Oven-kist. Address

E. F. MORLEY & CO.,
105 Hudson St.
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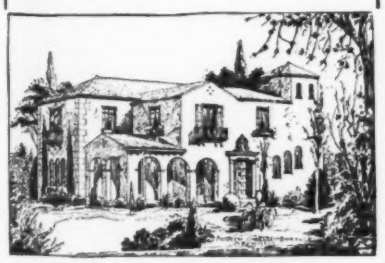
B. B. DORF & CO., 350 W. 31st ST., N. Y. C.

Begin the day *right* . . .
. . Sunshine, pure water, wholesome food . . .
Drink
POLAND WATER
morning, noon and night . . .
for health

155 STARTLING NEW HOUSE PLANS



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The most amazing, original and artistic house designs ever offered to the building public. The collection consists of Americanized Spanish, Colonial and English houses, bungalows and semi-detached homes, costing from $5,000 to $50,000. Each design occupies an entire page 9″ x 12″.

Free estimating service to each purchaser. Order today, as edition is limited. Pay postman on delivery $1.00 plus small postage charge.

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Really a *find* for the imaginative hostess—whether it's for luncheon, bridge, dinner or tea. Imagine serving cream mints fashioned like miniature fruits and flowers, hand-tinted in natural colors. Tiny works of art—these Della Robbia Mints—each of the 38 pieces you find in a pound. At better dealers—or mailed direct on your order. $1.00 the pound. $1.25 west of the Rockies. Address

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At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, and counteracts faintness and weariness. It is invigorating, highly refreshing—always a delight and a comfort. Two sizes sold everywhere. Schieffelin & Co., Sole Agents, U. S. A., 16-26 Cooper Square, New York City.

GIBSON'S BABY SHRIMP NEW AND DIFFERENT

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NOW you can enjoy this rare table delicacy at home—Selected Baby Shrimp—just as you find it at famous coast resort hotels. You, too, will marvel at their goodness; because this is the first time anyone has ever taken the trouble to select and pack only the young, tender baby shrimp. Then, too, they're packed by my special process right on the Gulf at Corpus Christi, Texas. Dressed and packed with all the richness and goodness sealed in, within a few hours of the catch. *Brings to your home anywhere a dish, truly new and different!* Gibson's Baby Shrimp are deliciously cooked—ready to serve—for wonderful salads and rare cocktails—Supplied direct-to-you! *Order today!*

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Send today for Regular No. 1 Can with FREE Recipes and my *Special "Shrimp Club" Trial Offer* POSTPAID—Enclose 25c coin or stamps to pay part cost of handling.

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H&G 4-30

Start your decoration with a floor of your own design

Linosets and Linostrips . . . newest effects in Armstrong's Linoleum . . . now permit you to fashion your own floors

Originality in this dining-room is due largely to the distinctive design of the floor with its special Linoset star and Linostrip feature border (colors 45, 40 and 43). Field is plain linoleum No. 25. Two other new Linoset motifs are shown at right and left, Nos. 1 and 5.

PLANNING distinctive rooms? Then start your decoration with a floor of your own creation. It's fascinating! Just let your own good taste dictate the design. Let your own likes decide the colors. Easily, economically, the floor you have fashioned will be laid in your home—custom-tailored by experts in less than a day's time.

This new freedom in floor style has been made possible by the latest contribution of Armstrong artists—the new Linosets and Linostrips. Just a word about them. Linosets are special figured inserts—stars, ships, shields, and heraldry effects—that can be quickly laid at your order in any linoleum floor. Linostrips are feature borders of plain linoleum, made in a number of colors and widths, to be combined at your will.

Just as the Armstrong Floor in the dining-room illustrated has been created expressly for that one room, so can you have in your home floors of individual design. Here a five-point star Linoset has been centered in a plain terra cotta field. Framing it in delightful color contrast is a three-toned Linostrip border.

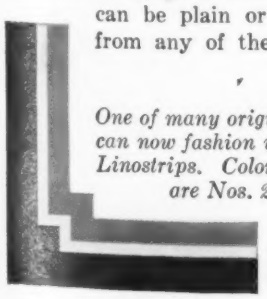
You can create this same effect in entirely different colors, or plan a floor that is totally different in design as well as color. The field can be plain or patterned, selected from any of the scores of standard effects in Armstrong's Linoleum. You can make the border narrow or wide, single strip or many strips, as you will. Even the Linosets, themselves of totally new design, may be inserted in many original ways to carry out your own ideas of what you want your floors to be.

Before you decorate another room, please see this latest floor fashion in Armstrong's Linoleum that decorators and architects are enthusiastically using in the country's finest homes. Local linoleum, department, or furniture store merchants will gladly help you fashion your own floors. Or, if you wish, write to our Bureau of Interior Decoration. You will receive, free of charge, expert suggestions for making your floors a distinctive part of each room picture.

Free Service Explained in New Book. "New Ideas in Home Decoration," by Hazel Dell Brown, decorator, tells how you may get this free service, illustrates different types of rooms, reveals a simple yet effective plan to follow when you decorate.

If you want your rooms to reflect your own original good taste, let this book and our Bureau help you. Just send 10¢ to cover mailing. (Canada, 20¢.)

Address your request to Armstrong Cork Company, Floor Division, 928 Mulberry Street, Lancaster, Pennsylvania.



One of many original border effects you can now fashion with Armstrong's new Linostrips. Colors, from left to right, are Nos. 21, 23 and 42.

Armstrong's (A) Product

Armstrong's Linoleum Floors
for every room in the house

PLAIN · · INLAID · · EMBOSSED · · JASPÉ · · PRINTED · · ARABESQ · · and ARMSTRONG'S QUAKER RUGS

Reproduced from a photograph. Natural Colors.

WEATHERBEST 24-in. Stained Shingles in Gray on Sidewalls with 16-in. WEATHERBEST Variegated Green Shingles on Roof. Home of S. H. Persem, Buffalo, N. Y. Arch't G. B. Smyth of Buffalo.

For Your New Home—or the Old One

. . . new beauty with life-long economy

IF you build your own home or if you plan to buy one in some real estate development . . . or if you have a home growing old that you would like to modernize . . . consider the value of WEATHERBEST Stained Shingles. No other building material, especially for sidewalls, offers so much charm of color with durability that means life-long economy. Then, too, the first cost is lower than you pay for ordinary sidewall material.

WEATHERBEST Stained Shingles should not be compared with shingles stained on the job, painted or bundle-dipped. There is special value in WEATHERBEST 100% edge grain shingles treated by the WEATHERBEST process of staining. Your guarantee is expressed in this eighteen-year-old WEATHERBEST policy: "*Not to cheapen materials or process to meet price competition.*"

A Portfolio of Photogravures in natural colors has been prepared to show special treatments like that above as well as the results secured with regular grades of 16-, 18-, and 24-in. shingles stained in a choice of twenty shades for sidewalls and roofs. Send 10c to cover postage and handling and Color Chart. Address WEATHERBEST STAINED SHINGLE Co., Inc., 851 Island St., North Tonawanda, N. Y. Plants: North Tonawanda—Cleveland—St. Paul Distributing Warehouses in Leading Centers.

"Before"

Sketch

"After"

WEATHERBEST Stained Shingles laid over cracked and peeling stucco walls added new value and beauty to this Kenmore, N. Y. home.

Before Modernizing

Ask about our FREE sketch service from snapshot or photograph to show possible changes to modernize an old home. This Service helps to make your present home salable so that you can build the new home you may have desired so long. Ask for pamphlet of prize-winning homes.

Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS

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Enclosed is 10c (stamps or coin) to cover postage and handling.
☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors.
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The Quiet Si-wel-clo is one of a large family of plumbing fixtures all bearing the well-known Te-pe-co Trade-Mark. Look for it at all times. It serves as a guarantee of superior quality.

OUR GUARANTEE—We make but one grade of ware—the best that can be produced—and sell it at reasonable prices. We sell no seconds or culls. Our ware is guaranteed to be equal in quality and durability to any sanitary ware made in the world. The Te-pe-co trade-mark is found on all goods manufactured by us and is your guarantee that you have received that for which you have paid.

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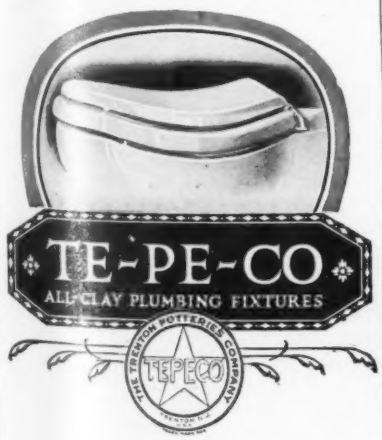

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Proper insulation reduces the upkeep of any home. Mineral Wool placed in the walls, floors and rafters of a building assures year round saving and increased comfort. It keeps out winter cold and summer heat, sound-deadens rooms and reduces fire hazard. The saving in winter fuel will quickly cover installation cost and that saving continues year after year as long as the building stands. Mineral Wool is sanitary, indestructible and entirely mineral. It is easily applied and inexpensive.

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NOW it's easy to keep floors lovely in a few minutes a month—without messy upset—and with less work than sweeping. Give them instant *double* lustre that will last for weeks and weeks with one application of Old English Wax.

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That's why it brings beauty to any floor, whether it is waxed, varnished, shellaced, or painted. Be sure and get the genuine Old English Wax if you want the best results.

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WHEN you build that new home, or remodel your present one, you can be sure your screens are up-to-date, if you will equip with neat, trim, durable metal-frame screens.

Designs that harmonize with your architectural plan—colors that blend with your decorative scheme.

To assure you the finest screen results and the smartest appearance, the leading American Screen designers, through this association, offer you valuable help in planning your screen equipment. Send the coupon for new free booklet, "Screens that Beautify and Modernize."

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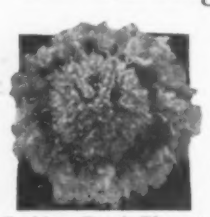
Beauties galore for the flower lover!
Succulent delights for the gourmand!
For example, these

12 Distinguished Flower Rarities



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A cut flower collection of unusual charm—chosen for quick growth and easy culture to give you armfuls of lovely blooms from July to Frost. Sow in late April and early May.

A $4 Value for $3

1 pkt. **Blue Lace Flower,** a remarkable rarity.....$.50

1 pkt. **Calliopsis Atrosanguina,** claret color.....15

1 pkt. **Candytuft,** flesh color.....15

1 pkt. **Japanese fringed Pinks** (Dianthus Laciniatus Splendens), lovely velvet markings and deeply fringed edges on good stems.....50

1 pkt. **Helianthus Dazzler,** a new miniature form flower in Gaillardia colors on splendid stems.....35

1 pkt. **Giant Yellow Tulip Poppy** (Hunnemannia), a glorious sun-kissed yellow poppy on strong stems with feathery foliage. Excellent for cutting.....25

1 pkt. **Larkspur mammoth column Exquisite Pink,** long spikes, new form, Delphinium like.....35

1 pkt. **African Marigold, Orange Gold.** Heavily quilled and very double flowers on long stems.....25

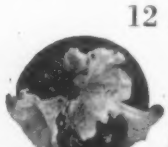
1 pkt. **Schling's Annual Oriental Poppy.** Red Poppy with black spots. Fully 6 inches across. Of the same markings and almost equal in size to the perennial variety.....25

1 pkt. **Scabiosa, Peach Blossom.** A new giant with numerous rows of broad leaves and a cushion of finely laced center petals (illustrated).....50

1 pkt. **Schling's Giant Salmon Pink Zinnia.** Most pleasing of all colors.....25

1 pkt. **Dimorphotheca, Ecklonis.** East African Daisy, pure white with diminutive deep blue discs on 18 inch stems.....50

12 JAPANESE LILIES



Lovely children of the Sun! Hardy, Easily Grown—Give Years of Pleasure

A $6 Value for $5

(*Choicest, hand picked Mammoth bulbs*)

3 **Regale** (Regal Lily)—Clusters of long white trumpets touched with rose. Center, canary yellow shading to white. 3-4 feet.....1.50

3 **Auratum** (Gold banded)—Pure white, dotted with maroon, each petal banded with golden yellow through the center. 5-6 feet.....1.50

3 **Magnificum**—A lovely autumn lily, satin white, thickly sprinkled with deep ink spots. Very showy. 3-4 feet.....1.50

3 **Speciosum Album**—A stately pure white variety. Blooms August and September. 5-6 ft.....1.50

100 GLORIOUS GLADIOLI!

A $7 Value for $4

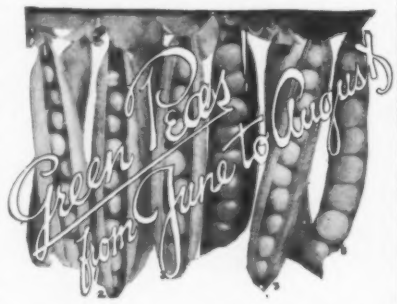
50 Bulbs for $2.25

Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom.

Green Peas (and lots of them) from June to August—if you know this secret!

Instead of planting at 2 or 3 weeks' intervals—plant these six varieties ALL AT ONCE **just as soon as the frost is out of the ground** and get big, mouth-watering crops of luscious, juicy peas in a steady succession from **June to late August.**

Late planted peas are almost always a failure because midsummer heat and lack of moisture invite rapid leaf growth without providing an adequate root-system to maintain it. Avoid this difficulty by planting ALL YOUR PEAS EARLY.



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"Long Season" Pea Collection

Sure to give you Peas all season if Planted Early

Schling's Pedigree Extra-Early—Height, 2½ feet. The earliest Pea grown.

Gradus, or Prosperity—Height, 3 feet. Pods as large as Telephone. Peas of delicious flavor.

Sutton's Excelsior—Height, 1½ feet. Pods fully as large as Gradus. Very sweet.

Dwarf Champion—Height, 2½ feet. An enormous cropper.

Improved Telephone—Height, 5 feet. Enormous pods, well filled with Peas of the finest quality.

Heroine—Height, 4 feet. Follows Telephone and is the latest to mature of all garden Peas.

½ lb. each of all 6 varieties, 3 lbs. in all.....$1.75

1 lb. each of all 6 varieties, 6 lbs. in all..... 2.75

2 lbs. each of all 6 varieties, 12 lbs. in all..... 5.00

(Free delivery within 300 miles of New York; beyond add 5 cents per lb. for postage.)

Lovers of Vitamin B—Attention!!

Schling's Perpetual Summer Spinach will keep your table supplied all summer with this tender and wholesome delicacy if you plant this packet early—and cut often.

A big 2 oz. packet—enough for a family of 3.....$1.00

"Book for Garden Lovers"—35c the copy; free with first order

Madison Ave. at 59th St. **Schling's Seeds** New York City

MAX SCHLING SEEDSMEN, Inc.

The Garden Scrap Book

GROUNDMOLES. Every spring the garden lover who has a bit of lawn oils up the old mole-trap, earnestly hoping that this season it will succeed in keeping his turf free from the devastating tunnels of this innocent looking pest. Every fall the majority of such optimists dejectedly gaze upon the damage which their best efforts have failed to forestall.

We do not deny that mole-traps, skillfully and steadily used, will skewer a lot of moles, but it is our claim that an ordinary garden spade is a much better engine of destruction. Moles carry on their operations quite regularly about eleven o'clock in the morning and again in late afternoon. Approach stealthily at these times and you will see the surface of the ground humping up as they work their way forward. Advance without even slightly jarring the ground, drive in the corner of the spade an inch or so behind the head of the tunnel, and nine times out of ten you will kill the pest with neatness and despatch.

EARLY DIGGING. It is a natural temptation to start delving in the soil as soon as the frost is out, but, like many other temptations, you will do well to resist it so far as ground intended for planting this season is concerned. Almost always, at this stage of things, the soil is soggy and, under the pressure of the spade, is so compacted that, as it dries, it forms more or less hard clods which will be troublesome all through the season. The wise plan is to postpone all digging until the ground to be worked has lost its early season sogginess. As a matter of fact, this warning against the digging of saturated ground applies to all seasons of the year, for the reasons set forth.

SPRING PERENNIALS. A rather satisfactory perennial flower garden can be achieved in a single season if young plants are bought in the spring and set out properly. As compared with seed sowing this plan is expensive, but it does save time and attention. The plants you buy, of course, are from seed sown last year.

WOOD ASHES. If you have been wise and saved the ashes from the winter's wood fires, April is the time to scatter them over the lawn where the rains can carry them down to the grass roots as one of the finest kinds of tonic. Spread them as evenly as you can, and not too thickly; anything like a mass or small pile of ashes in any one spot is likely to "burn" the grass instead of helping it.

WATERING SEEDLINGS. Seedling flowers and vegetables are so tiny when they first appear above the ground and for several weeks thereafter that to water them with an ordinary sprinkling can is like turning a fire hose on a bed of Pansies. Each drop as it issues from the can is larger and far heavier than the plant on which it lands; small wonder that the latter is beaten down, often never to rise again. So, when you water these wee plantlets, use only the finest of sprays. Give them a mist, not a cloudburst—such a mist as comes from one of the small spraying devices which are operated after the manner of an old-fashioned bicycle pump. And do it long enough before sundown to allow the leaves of the seedlings to dry before darkness overtakes them.

TREE FEEDING. Ornamental and shade trees need food quite as much as other plant forms, even after they become large. In some cases they find enough in the natural soil supply to keep them going full tilt, but in many others the available food is depleted after some years and, unless it is replenished, the trees suffer. When such a condition arises, it is not difficult to introduce fresh nourishment by means of numerous holes driven with a crowbar in the soil all around the root area, into which the chosen fertilizer is put. A handful or so to each hole will suffice; after its application, the hole is filled in with fresh soil. Special tree foods are made up for this purpose. Lacking them, use ground bone or pulverized animal manure mixed with an equal bulk of fine soil.

REGAL LILIES. This is one of the very finest garden Lilies anyone can have—and one of the easiest to manage. Its dependability even begins with the seed, which is now obtainable from most of the better-class seed stores all over the country at prices which, considering the high percentage of germination and the merit of the ultimate bulbs, are very reasonable.

Regal Lily seeds are best sown in a coldframe during March, though good results in the latitude of New York can be had by sowing in the open ground early in May. In either case, use a light, fairly rich loam that contains plenty of humus and is well drained. Plant about ¼″ deep and do not let the bulblets suffer from dryness at any time during the first season. By fall they should be from ¼″ to ¾″ in diameter and, after the foliage dies down, should be transplanted into rows 2″ deep. Here they are well mulched after the ground freezes. In the following autumn they will be ready to go into their permanent places.

TENT CATERPILLARS. Indications last year in many eastern sections were that the destructive tent caterpillar is about to start on a fresh cycle of activity. It has been said that this pest reaches its maximum of abundance every seven years, tapering up to and off from that peak with considerable regularity. Having enjoyed comparative immunity for the past two years, we are probably due for another onslaught.

Much can be done to control tent caterpillars locally by destroying their egg clusters during winter and very early spring. At this time, before the leaves start, examine the twigs of Apples, Cherries and Wild Cherries

(*Continued on page* 180)

DR. GEORGE E. STONE
Plant Pathologist
Massachusetts

WILLIAM FORSYTH
Gardener to His Majesty
King George III

The Development of Tree Surgery

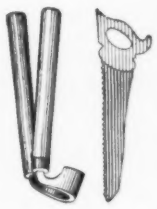
By **F. A. BARTLETT**

Trees have been closely associated with the lives of men since earliest history. Literature from ancient writings refers to trees. Egyptian literature and art 3000 years B. C. record the search for trees in distant lands. The Bible has many references to trees and to the pruning of trees. Thus we find that tree care is no new subject. The development has been progressive throughout the ages and is not, as many believe, altogether modern. The treatment of wounds with specific remedies has appeared in horticultural literature for centuries. The earliest record of wound treatment seems to be recorded in a book by Thomas Lawton published in England in 1640 in which he describes a treatment of a wound by "filling the hole with well-tempered mortar," which is nothing more than the forerunner of commercial cement. Evelyn, in his famous "Sylvia," published in 1670, under the heading "Infirmities of Trees," gives instructions for treating "hollowness" in trees. He recommends "stiff loam and fine hay mingled." William Forsyth, "Gardener to His Majesty The King" about 1790, wrote a very exhaustive treatise of the treatment of wounds in fruit and forest trees. This book was very popular, many editions followed the first, and it was later printed in America. Forsyth was voted an annual grant of 4,000 pounds sterling by the British Parliament for making public his method and the filling which was composed of "fresh cow dung, old lime, wood ashes and sand." His directions for the preparation with descriptions of tools, etc., were most complete and his process remained in use for many years. Many fine examples of workmanship were still in evidence during the past century where large holes in trees were filled with remedies which have been known for centuries.

The scientific care of shade trees, however, is a more recent development and too much credit cannot be given to Dr. George E. Stone, for many years plant pathologist of the state of Massachusetts. Dr. Stone carried on extensive experiments in shade tree preservation and his many bulletins on the subject followed by State Experiment Station publications are still used as authoritative references Dr. Stone gave extensive courses at the Massachusetts Agricultural College on shade tree care from 1896 to 1915. Many of his former pupils today are outstanding figures in the field of tree surgery. His experiments with concrete or cement led him to carry on studies designed to overcome many of the defects in concrete fillings which every scientist has recognized. Many types of fillers were experimented with and data kept for later reference. From 1900 to 1920 numerous workers went into the field of tree surgery and many types of filling have been used such as zinc, tin, and copper patches, combinations of asphalt, sand, and asphalt-sawdust, tar, wood blocks, and wood strips. Cement in one form or another was most generally used, however, although its glaring weaknesses were generally recognized. To quote a few opinions:

"We are convinced that the use of cement in filling cavities in trees is a waste of money and that it is not beneficial to the trees. So many examples have been found where decay had continued back of the cement, resulting in the loss of the tree, that many eminent arborists and foresters are emphatically opposed to its use." Massachusetts Forestry Association, 26th annual report, Bulletin No. 138.

"There are many theoretical and practical reasons why the use of cement should be discouraged. For the past fifteen years when traveling about the country, primarily on other business, I have made it a point to look over cement-filled cavities wherever I have been and had the time to do so, and check up on their general condition. My method of checking was to count only fillings that had been in place for a few years so as to get some idea of their permanency. Those which showed obvious cracks, chipped cement, severe dying back of the cambium, excessive leakage, or a loose filling were considered defective. *Judged on this basis more than 90% of all fillings examined have proved to be defective."* J. Franklin Collins, Bureau of Plant Industry, United States Department of Agriculture.



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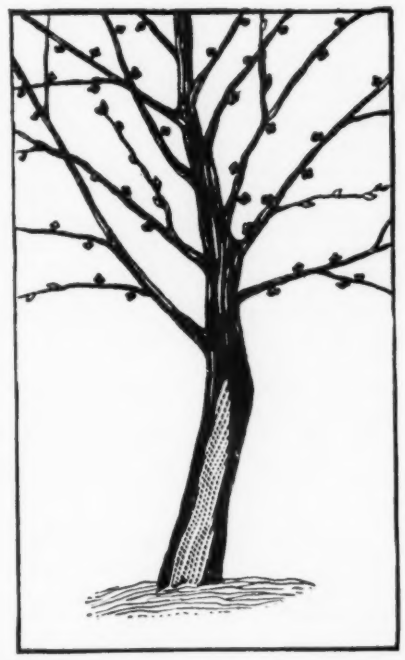
Four of the many special tools used by Forsyth in his tree surgery work. To use his own descriptions they are:

Fig. 2—"A tool for cutting out the dead and decayed grooves to carry off water from hollows in trees."

Two and a half centuries ago tree surgery was being successfully practiced. Below is a reproduction of a cut from an old book by Wm. Forsyth, showing a decaying cavity cleaned out and filled with his newly discovered "composition."



The principal steps in the correct treatment of cavities are: first, the opening to the wound is outlined so that rapid callus development will be certain to result around the entire margin; second, the decayed tissues are chiseled out sufficiently so as to shape the cavity properly; third, the margin of living tissues is deftly cut to a smooth edge and protected by waterproofing; and then, after bracing and reinforcing for mechanical support, a filling is installed. This filling must serve a double purpose; it must act as an artificial bark for this area and as a foundation on which the bark callus may grow from year to year.

Mr. A. F. W. Vick perfected a filling process which has accomplished to a great extent all of the foregoing requirements. The filler is called NuwuD, as it utilizes wood fibre for a base with a magnesium compound for a binder. It is an adaptation of marine decking wherein permanent flexibility and tenacity are component factors. NuwuD has met the exacting tests of scientists, in a wide variety of trees and under all conditions of temperatures and climatic conditions. It is antiseptic, light, durable, and waterproof and has approximately the same co-efficient of expansion as wood. It adheres to the wall of the cavity and becomes, in reality, a part of the tree itself. From experiments conducted at the Bartlett Tree Research Laboratories actual proofs have become evident that this synthetic wood filler not only weaves and sways with the tree by virtue of its flexibility, but encourages a healthier, more rapid growth of new wood than does rigid cement.

The application of various filling materials has had disadvantages owing to the accumulation of salts at the base of the cavities. To offset this the writer perfected a process of protecting the edges of filled cavities with surgeon's tape and a rubberoid material in what is termed a "Heal Collar." This Heal Collar is placed in such a manner as to allow any drip or leakage from the filling to be drained away from the cavity and the cambium. Not alone does this process serve to seal the cavity, but it has an added value in protecting newly cut cambium cells from drying out and promotes continuous growth which, heretofore, has been greatly retarded.

8 9

Fig. 4—"A large double-toothed saw, for cutting off large branches."

Fig. 8—"A gouge for general work, and for cutting grooves to carry off water from hollows in trees."

Fig. 9—"A small saw, thin on the back, for cutting off small branches, etc."

There are many and varied factors entering into the successful treatment of major wounds in trees. It is as difficult and as inadvisable to prescribe any set formula for their treatment as it would be to follow such a procedure in human surgery. "The animal and vegetable kingdoms are complementary to each other. They are to life what the positive and negative poles are to electricity. Man represents one pole; the tree the other, therefore, the most important factor involved besides ourselves is the tree." (C. B. Whitnall.)

In tree surgery and in human surgery, the highest technical skill backed by scientific research is necessary. In neither field can important and vital work be trusted to the amateur.

The F.A.BARTLETT TREE EXPERT COMPANY

Operating also the Bartlett School of Tree Surgery, and the Bartlett Tree Research Laboratories

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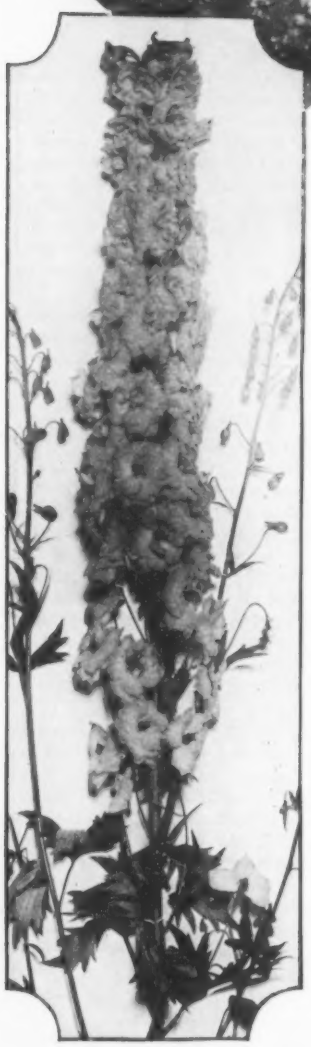

ROCK GARDEN PLANTS AND DELPHINIUMS

THERE is no form of gardening quite so captivating to the majority of garden lovers as the rock garden. It is admirably adapted for any size and if given a sunny exposure and good drainage, requires but little care. Scores of rock plants may be grown within a few square yards, and if well behaved varieties are chosen, will thrive happily without trespassing upon the territory of neighboring plants.

We offer a special rock garden collection of 24 varieties particularly suited for this fascinating garden hobby. It includes such popular favorites as, Aubrietia Purpurea, Dianthus Caesius, Linaria Hepaticafolia, Mazus Rugosus, Veronica Teucrium and Veronica Repens, etc., etc.

Price 50c per plant, $5.00 per dozen, $35.00 per 100.

Totty's Delphiniums are the pride of fanciers everywhere. This year they have reached a new peak of perfection. When our twenty-five thousand plants come into bloom their beauty was breath-taking. The infinite varieties and shades of blue would make an enchanting border for your garden.

ROCK GARDEN PLANTS

1 Plant each of 24 varieties— 24 plants makes a garden 3 ft. x 6 ft.....$10.00
3 Plants each of 24 varieties— 72 plants makes a garden 8 ft. x 8 ft.....$18.50
6 Plants each of 24 varieties—144 plants makes a garden 10 ft. x 12 ft.....$35.00

DELPHINIUMS

Fine types, not named but selected in shades of light blue, dark blue, and mauve are priced at.....$1 each
$10 per dozen. "Run of the Field" strong clumps, not marked as to type or color, 50c each, $5.00 per dozen, $35.00 per 100.

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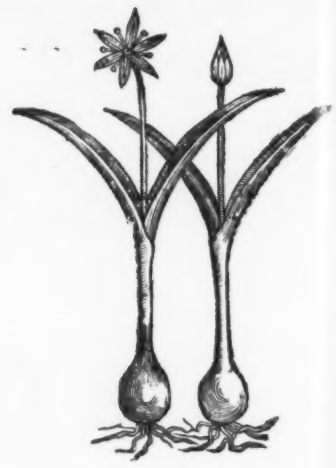
MADISON, NEW JERSEY

Send To-day for Your New Catalog for 1930

"When You Think of ROSES Think of Totty's"

Our Great-Grandmothers' Day



The two-leaved starry Iacinth, botanically known by Gerarde as Hyacinthus stellatus bifolius. It was freely used for spring bloom

(*Continued from page* 81)

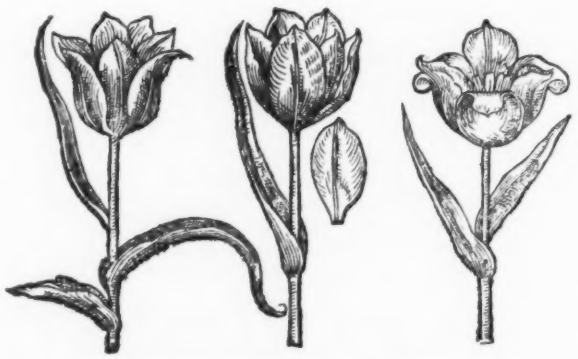
flowered in England it was spread abroad as an uncommon thing and occasioned a great noise among the neighboring inhabitants, most of whom usual repair to see it as a thing that rarely happens and as a great curiosity."

Before the middle of the 18th Century the Dutch had introduced from Japan into Holland the Camphor-tree, the Tea-Plant, Indian Azalea and some two or three sorts of Chrysanthemum; the Azalea and Chrysanthemum, however, soon perished. From South Africa the parents of the Scarlet Geranium, the Martha Washington Pelargonium, and the Ivy-leaved Geranium, with a miscellany of bulbous and succulent plants, had reached Holland and found their way into the gardens of a few plant lovers interested in oddities. But these few South African and Japanese plants and a limited number from India and other places where the old voyagers touched may be discounted so far as their influence on the American gardens of the 18th Century are concerned. Apart from native plant material it was that of Europe and the near East that was available to the garden maker.

The great gift of these lands to gardens has been bulbs. Crocus, Narcissi, Hyacinths, Scillas, Tulips, half a dozen Lilies and the Crown Imperial were cultivated in almost every 18th Century garden and it would appear that the gardeners of that period were masters of the art of growing these bulbs. If anyone will take the trouble to read the sage advice set forth in the first edition of Miller's *Dictionary*, published in 1731, he will realize what a thorough knowledge of the subject was possessed at that time. Of course, the great bulb of the period was the Tulip. The Tulip mania had had its reign in Holland about the middle of the 17th Century but the flower continued popular and it is worthy of record that three varieties, namely Duc von Thol, Flamboyant and Koning's Kroon, or Kaiser's Kroon as it is now called, were widely cultivated varieties early in the 18th Century and have lasted as popular sorts down to this day. A number of bulbous and other Iris were in 18th Century gardens, but of these as with the Narcissi it was only natural varieties that were available.

Bereft of their bulbous plants, 18th Century gardens must have been very bare of herbaceous flowers. The Gladiolus as we know it today, the Dahlia, the Sweet Pea and the modern Chrysanthemum were undreamed of. The Corn Marigolds passed for Chrysanthemums at that period but Strawflowers from South Africa were a vogue; several sorts of Delphinium were also cultivated but none comparable with the present-day race. Tall growing Bell-flowers were favorites and so, too, were Honesty, Gilliflower, Sweet Williams, Pinks and many another flower which today we associate with old-fashioned gardens. The Polyanthus Primroses were greatly admired and so, too, were the Auriculas, or Bears' Ears as they were commonly called. The favorite Lilies of the period were the same as those Gerarde in the late 18th Century praised so highly, namely the Martagon, Candidum, Orange, Bulbiferum and Pomponium Lilies. Only two American species (*Lilium canadense* and *L. superbum*) were then known in Europe. Of Peonies only the

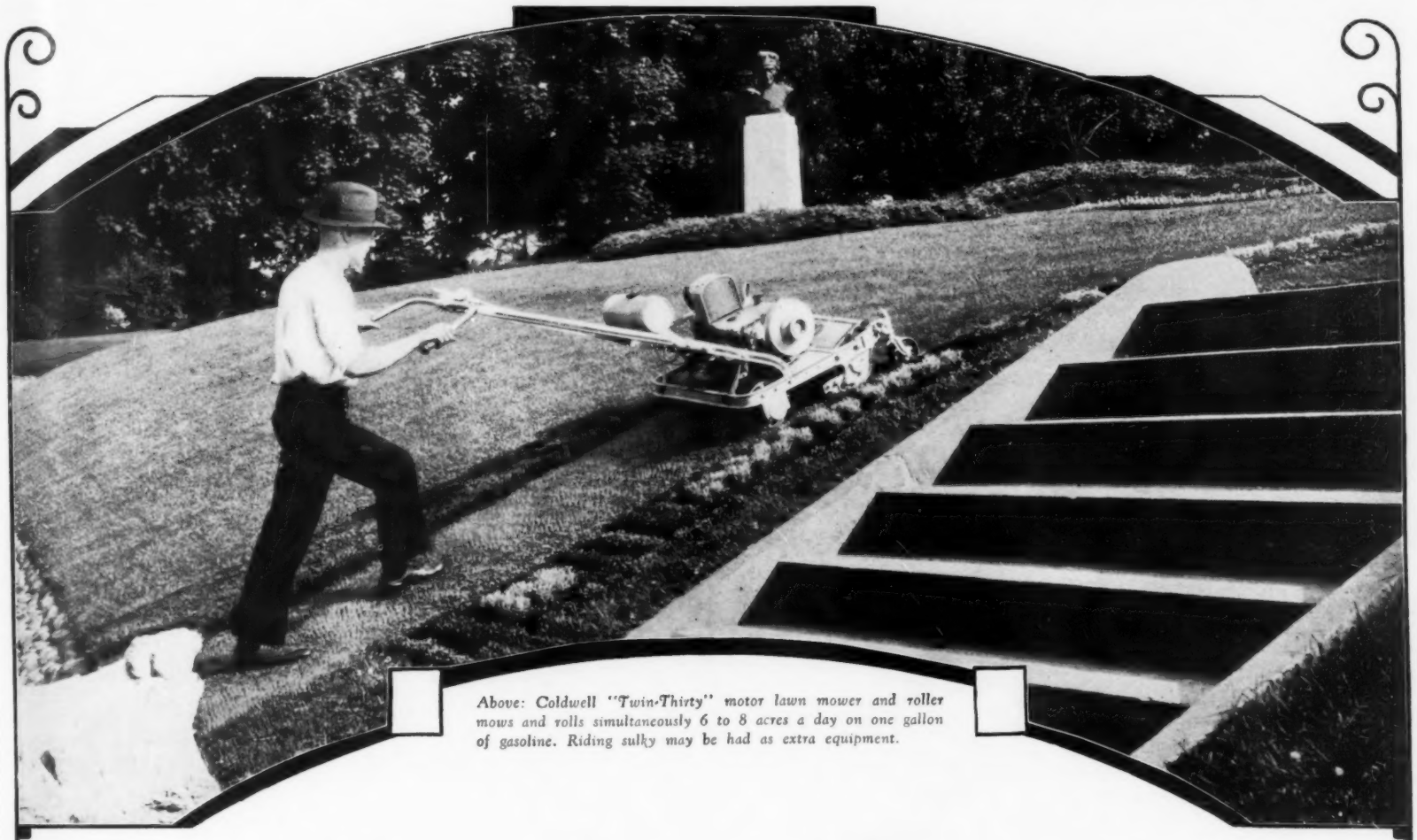
(*Continued on page* 166)



Tulips were grown in great numbers and variety, of course. Three different forms and colors are represented by these illustrations from the Herball: white, straw-colored and flame

SINCE 1867

COLDWELL POWER



Above: Coldwell "Twin-Thirty" motor lawn mower and roller mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

Motor Lawn Mowers for modern lawns

MANY new and exclusive engineering advancements are responsible for the staunch dependability, superlative performance, long life and economical operation of the new Coldwell Motor Lawn Mowers and Rollers.

Skilled engineers designed these machines to meet the requirements of the modern lawn . . . large and small. Twin-cylinder motors provide ample reserve power for cutting on steep grades and in tough grasses. Elimination of parts requiring adjustment by operator, insure dependable performance free from trouble and repair. Adapted for combined mowing and rolling or for separate rolling only.

The superiority of these machines is definitely and completely established. Reasonable in price.

Let your local Coldwell dealer show you how quickly and economically a Coldwell Motor Lawn Mower will mow your lawn. No obligation for a demonstration. Descriptive literature on request.

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You'll see that one blade is *serrated* or saw-toothed, so that it holds each twig and leaf in place. The other blade is hollow-ground, to an exceptionally keen, sharp, knife edge. It shears through each bit of hedge *separately* because each twig is held in place by the notched blade. Branches simply can *not* slide forward into tough bunches needing heavy man-sized *chops*.

When you pick up a pair of Wiss Hedge Shears, you'll notice their perfect balance, and the large diameter pivot bolt which gives added strength and holds the blades in exact alignment...

These hedge shears are made by a firm which has manufactured the finest quality shears and scissors for over 80 years.

No wonder they make a boy's job out of what used to be heavy work!

On sale wherever good garden cutlery is sold.

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World's largest manufacturers of fine scissors and shears

Regular Wiss Pattern
five sizes,
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$3.00 to $3.50

Pruning Shears,
Twelve patterns
$1.50 to $4.25

Grass Shears—cut like fine scissors
$1.50

Our Great-Grandmothers' Day

(*Continued from page* 164)

evil-scented *Paeonia officinalis* and *P. peregrina* from Portugal were known. The sweet scented *P. albiflora* and the gorgeous blossomed *P. moutan* had not yet been sent from China.

It is much the same if we look into the matter of flowering shrubs. The Orient had yielded none of its treasures and gardens were without the brilliant blossomed early spring-flowering shrubs we now enjoy. The Cornelian Cherry, the Leatherwood and Spicebush were in the shrub world the most conspicuous blossomed harbingers of spring. The Forsythias were unknown and no precocious flowered Magnolia had been introduced. The Cherries of Japan and the Crabapples of the Orient were likewise still unheard of. The only double-flowered Cherries available in those days were *Prunus avium plena* and its lesser companion, *P. Cerasus ranunculiflora*, two most excellent flowering trees which gardeners of today would be well advised to appreciate more highly. In the 18th Century gardens of Europe the only Crabapple grown outside of forms of the common Apple was the American *Malus angustifolia* which also had its place in the old gardens of the South.

LILACS

Of Lilacs some three varieties of the common sort were grown in the gardens of this period, besides two forms of the Persian. The Mockorange or Syringa (*Philadelphus coronarius*) was a favorite shrub and so, too, were the Boxwood and the English Holly. No African Heath or Australian Acacia was known, but the Oleander was appreciated and so, too, the Crepe Myrtle. In Europe the Common Horse-chestnut had already established its reputation as one of the noblest of all flowering trees, and the Tuliptree with its remarkable leaves and Tulip-like blossoms was beginning to win appreciation. The Swamp Honeysuckle and Pinxter Flower had by their wealth of blossom established themselves in many gardens but no Oriental species of Azalea was yet known, and the modern Rhododendron as we know it was undreamed of although the American *Rhododendron punctatum* was doubtless grown.

If we compare our Roses with the Roses of the 18th Century we shall find it difficult to bridge the two periods. The modern Roses were unknown; even their parents had not been brought from the Orient. Hybrid Perpetuals, Teas, Ramblers and Polyantha Roses were unthought of; in their stead reigned the old-fashioned Gallic and Provence Roses, the Damask Rose, the Hundred-Petal Rose, the Moss Rose, the White Rose, the York and Lancaster Roses, Scotch Rose and a few others, in themselves jewels of the first water but too much neglected. In these days when so much attention and care is lavished on the descendants of these Roses crossed with their Oriental relatives some of us would give a good deal to get back into our gardens the Roses of our great-grandmothers' days.

Among fruits, Apples, Pears, Plums, Cherries, Quinces, Peaches, Apricots, Gooseberries, Currants and Raspberries were present in almost every garden; indeed, fruit trees were much more popular than flowering trees and shrubs. This is reasonable enough since the first law of nature is to exist. It is only after the struggle to sustain life is reduced to the minimum that one can indulge in things which merely delight the eye. In other words, things necessary to maintain life have first call on civilization; it is only after these are assured that those things which delight the soul can take their proper place in life.

As new and strange plants were brought by curious minded people into gardens a real difficulty arose in the matter of providing them with names. Many of us today are amused at the seriousness the botanist attaches to mere names. Sometimes we wish most devoutly that he would coin less tongue-twisting names, but what we suffer at his hands is as nothing compared with what the would be student of plants in the early 18th Century endured. For example, *Acer, Americanum, folio majore, suptus argenteo, supra viridi splendente, floribus multis coccineus* is the way Miller in the first edition of his *Dictionary* sets forth our common Red Maple which Linnaeus later dubbed *Acer rubrum*. This is a fair illustration of the simplification that took place when Linnaeus coined his binominal system. During the 18th Century the current system of naming plants became so intricate and involved that it broke down of its own weight. In 1753, Linnaeus published his *Species Plantarum* giving each distinct species two names (surname and Christian) and made it possible for intelligent people to know what particular plant they were talking about. Gardening and knowledge of plants could never have made the progress it subsequently did had not Linnaeus arisen to simplify the naming and classification. Sometimes one thinks that the advent of another Linnaeus is nearly due since our botanists have given their pet children a string of names almost as long as that some European princeling has to suffer.

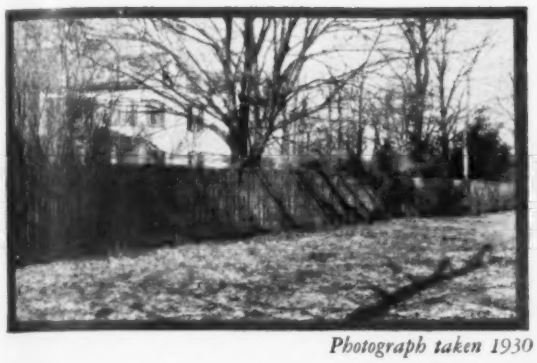
HOTHOUSE PLANTS

In the 18th Century the modern greenhouse was, of course, unknown, but there were hothouses, or stoves as they were called, heated by flues in which many exotic flowering plants and such fruits as the Pineapple were successfully cultivated; nevertheless, indoor gardening was unimportant. Trees, shrubs and bulbous plants with a miscellany of simple herbs played the important part. Plants with fragrant foliage such as Rosemary, Savory, Thyme, Mint, Rue and Marjoram were grown for flavoring and medicinal purposes. Trees and shrubs in general played a more important part in the early gardens of this country than they do today. In Europe topiary work was in its heyday; Yews, Boxwood, Holly, Ivy, Hawthorn and other deciduous-leaved plants were clipped into all sorts of fantastic shapes. The poet, Pope, by ridicule did much to stamp out this false art which to the good sense of the American people seems never to have taken hold on gardens here. From what little ac-

(*Continued on page* 168)

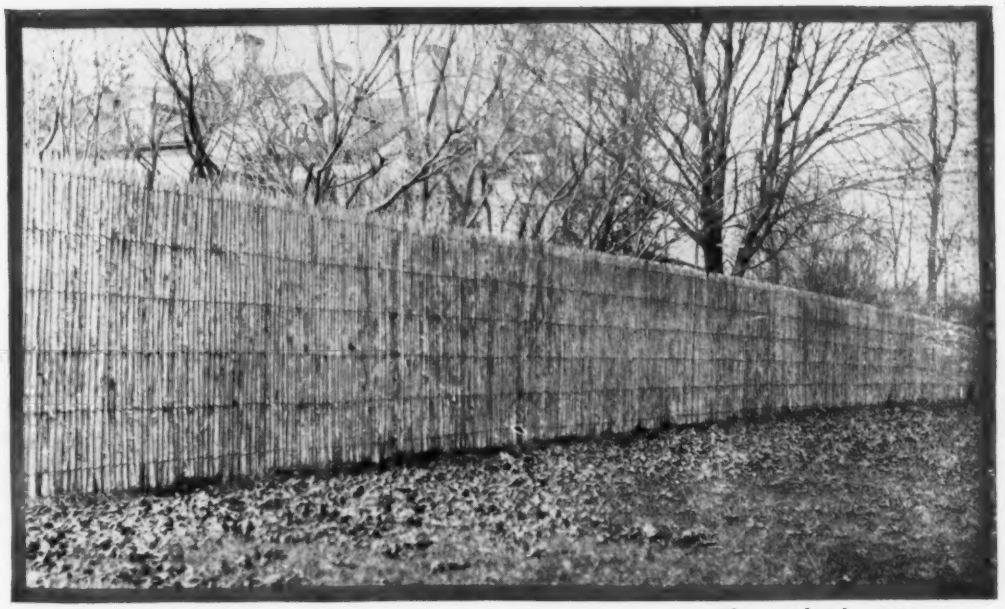
20 Years Ago

we photographed this woven wood fence . . .



Photograph taken 1930

. . . and again today!



Photograph taken 1910

20 Years Hence

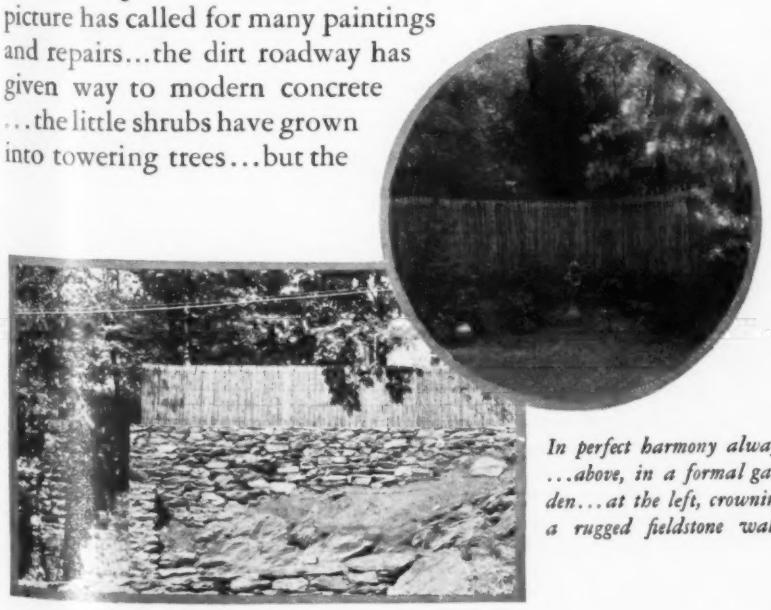
our FRENCH PROVINCIAL FENCE, erected now, *will stand as sturdily!*

TWENTY YEARS ago when the heroes of the Spanish American War were still young men—when fire engines shrieked behind the flying hoofs of fast horses—when automobiles were still a doubtful novelty and women scandalized our world with hobble skirts—*this woven wood fence was new!*

In this span of time the house in the picture has called for many paintings and repairs...the dirt roadway has given way to modern concrete ...the little shrubs have grown into towering trees...but the woven wood fence *without painting or repairs* HAS REMAINED AS STURDY AS THE DAY IT WAS ERECTED 20 YEARS AGO! . . . eloquent testimony not only to the lasting beauty but to the ultimate economy of this type of fence.

This FRENCH PROVINCIAL FENCE is made in sections five feet in length, in six heights, 18", 3' 10", 4' 11", 6' 6", 8' and 10', and is imported from France solely by the Robert C. Reeves Co.

When erected by our experienced construction crews, we absolutely GUARANTEE IT FOR FIFTEEN YEARS against the ravages of time and the elements. The photographs above bear out this claim.



In perfect harmony always . . . above, in a formal garden . . . at the left, crowning a rugged fieldstone wall.

French Provincial Woven Wood Fence

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SEEDS
CULTIVATION
FERTILITY
SOIL CONDITION

The foundation of all garden success is the condition of the soil

Soil condition is the most important element in a garden. Admittedly, flowers now grow in your garden; but no plant will produce its maximum beauty and luxury unless the *mechanical condition* of the soil is such that it gives decided stimulation to root development. It is *soil condition* more than fertilizers that stimulates root action.

Let's demonstrate.

We'll start with clay. Water runs off as it does from a duck's back. It becomes muck. No absorption; no aeration; no holding power for the precious water which plants must have in just the right volume. Clay is too tight and compact.

Take sand. Again no holding power, because of excess drainage. Water and food leach rapidly away, are wasted.

But if you mixed sand and clay you would still lack the most important element—organic matter—humus. And most soil does lack this needed organic matter, which contributes the humus to soils. That is why so many plants fail to make satisfactory progress. Organic matter holds moisture, and moisture dissolves plant food, so that a properly conditioned soil acts as a reservoir for all of the food and moisture a plant needs to produce maximum results.

Commercial growers long ago discovered that Pioneer G P M Peat Moss is the best material for supplying this organic matter. They use it not only when soil is heavy, or loose and sandy, but also to replenish the available humus which must be kept in the soil at all times.

Pioneer G P M is the only consistently reliable source of supply for this soil improvement. Be sure to specify it—insist upon seeing the triangle ⚠ G P M trade mark. Brochure telling all about soil and its needs, gladly sent FREE on request. Sample (trial) package for experimental purposes $1.50 Postpaid.

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Gardening with Peat Moss—a book that is different in that it devotes special attention to soil conditions and plant feeding. Should have a place in the library of every gardener. Illustrated in color—cloth bound $1 per copy.

Our Great-Grandmothers' Day

(*Continued from page* 166)

counts remain the early 18th Century gardens of this country must have been delightful spots with their noble trees shading the pathways and beneath them nestling simple, friendly blossoms.

Who brought the first exotic flowering plants to this country we know not, but many of them reached the land soon after the first settlers. Indeed, human nature was then much as it is now and we can readily imagine that those journeying to found a new home in a new country would be as anxious to have with them some memento of the motherland. We do know that the Huguenot people, women especially, brought to this land many of the most familiar European flowers, including in all probability the common Lilac.

By looking backward and trying to realize the state of geographical knowledge, of commercial intercourse and the social conditions of the 18th Century it is easy to realize that so far as variety went the gardens of that time were poor as compared with the riches of today, yet if one turns the pages of the books written at that period it is obvious that the love of flowers and the appreciation of the garden was as deep and as wholesome then as now. There were fewer—ten thousand times fewer—people who could afford the pleasures of a garden in the early part of the 18th Century, but among those fortunate enough to have one the love for it and its plants was evidently just as deep as among the greatest devotees of today. Not one of us could love our garden or our plants more than did Parkinson, Gerarde, Peter Collinson and other ancient worthies; moreover, none could give more wholehearted service to their welfare than did old Phillip Miller. Read what Gerarde writes about his Crown Imperials, his Lilies and his Primroses and it will almost cause us to blush with shame when we think how little worth we are apt to attribute to them these days.

Yes, happily, there are ten times ten thousand gardens today to one in the early 18th Century; may their number continue to increase and may we foster the love and appreciation of flowers and from them reap the delight that characterized our forefathers.

For the benefit of those interested in the restoration of Mid-18th Century plants the following list of a couple of hundred or so which were available for gardens of that period may be of value.

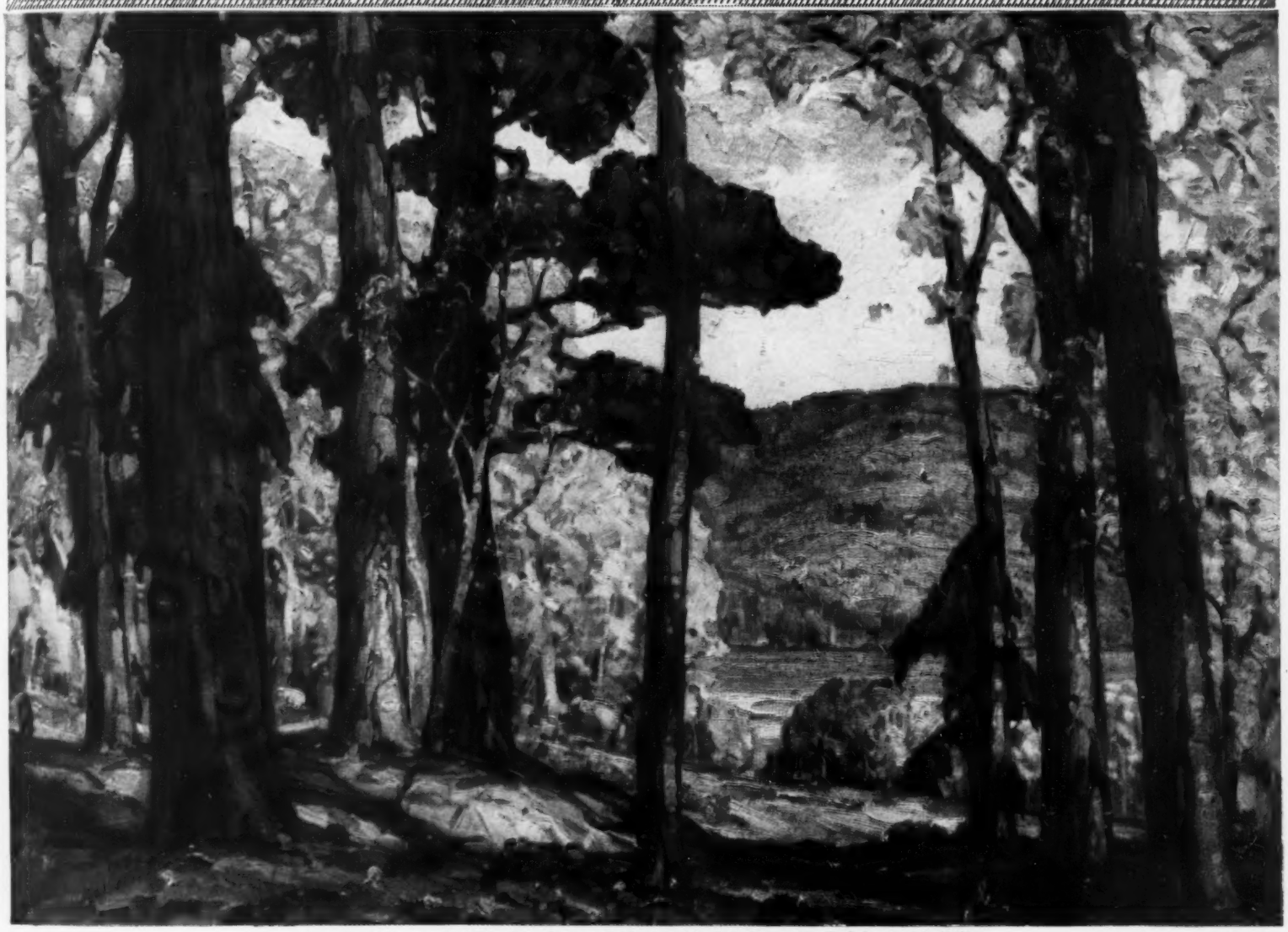
HERBACEOUS PLANTS

Achillea millefolium—Millfoil
Aconitum napellus—Aconite
Althaea rosea—Hollyhock
Amaranthus caudatus—Love-lies-Bleeding
Anchusa officinalis—Alkanet
Anemone hepatica—Hepatica
Anemone pulsatilla—Pasque Flower
Anthemis nobilis—Chamomile
Antirrhinum majus—Snapdragon
Argemone mexicana—Prickly Poppy
Armeria vulgaris—Thrift
Aster novae-angliae—New England Aster
Bellis perennis—Daisy
Borago officinalis—Borage
Caltha palustris—Kingcup
Campanula medium—Canterbury Bells
Campanula persicaefolia—Peach-leaved Bell-flower
Campanula pyramidalis—Chimney-flower
Carthamus tinctorius—Safflower
Catananche caerulea—Catananche
Celosia argentea—Prince's Plume
Celosia cristata—Cockscomb
Centaurea cyanus—Cornflower
Centranthus ruber—Red Valerian
Cerinthe major—Honeywort
Chelidonium majus—Celandine
Chelone obliqua—Turtle-head
Cheiranthus Cheiri—Wallflower
Cichorium intubus—Succory
Coix lachryma—Job's Tears
Colchicum autumnale—Meadow Saffron
Convallaria majalis—Lily-of-the-Valley
Conyza corymbosa—Fleabane
Crocus (many kinds)
Cyclamen persicum—Cyclamen
Cynoglossum officinalis—Hound's Tongue
Datura stramomium—Thorn Apple
Delphinium ajacis—Larkspur
Dianthus barbatus—Sweet-William
Dianthus caryophyllus—Clove-Pink
Dianthus plumarius—Pink
Dicentra eximia—Bleeding-heart
Dictamnus fraxinella—Gasplant
Digitalis purpurea—Foxglove
Doronicum plantagineum—Leopardsbane
Echinops sphaerocephalus—Globe Thistle
Echium vulgare—Viper's Bugloss
Epilobium angustifolium—Willow Herb
Epimedium alpinum—Barrenwort
Eranthis hyemalis—Winter Aconite
Fritillaria imperialis—Crown Imperial
Fritillaria meleagris—Guinea flower
Fumaria capreolata—Fumitory
Gentiana asclepiadea—Milkweed Gentian
Glaucium maritimum—Horned Poppy
Helianthemum vulgare—Sun Rose
Helianthus annuus—Sunflower
Helichrysum bracteatum—Strawflower
Heliotropium indicum—Heliotrope
Helleborus niger—Christmas Rose
Hesperis matronalis—Dame's Violet
Humulus lupulus—Hop
Hyacinth (many kinds)
Impatiens balsamina—Balsam
Ipomoea quamoclit—Quamoclit
Iris foetidissima—Stinking Gladwin
Iris florentina—Orris Root
Iris germanica—German Iris
Lathyrus latifolius—Everlasting Pea
Lilium bulbiferum—Red Lily
Lilium canadense—Canada Lily
Lilium candidum—Madonna Lily
Lilium chalcedonicum—Chalcedony Lily
Lilium croceum—Orange Lily
Lilium martagon—Martagon Lily
Lilium pomponium—Scarlet Martagon Lily
Lilium superbum—American Turkscap Lily
Linaria vulgaris—Toadflax
Linum perenne—Flax
Lunaria biennis—Honesty
Lupinus perennis—Lupin
Lychnis coronarius—Campion
Lysimachia nummularia—Moneywort
Lysimachia vulgaris—Loosestrife

(*Continued on page* 17[illegible])

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



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3¼ million dollar Davey tree-saving business in 1929

NOTWITHSTANDING this large volume of business, 75.5% of clients pay less than $100.00 each for the service of internationally famous Davey Tree Surgeons. You might wonder why it is possible to secure this reliable, expert service at so low an average cost.

In the first place, Davey men are really local to you. They are thoroughly trained in Ohio and are then sent out to live in the many localities where Davey clients are served. They are easily available for large or small operations.

JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

In the second place, nearly all Davey men are motor equipped and can go quickly from one operation to another in the sections where they live. The element of lost time is negligible.

In the next place, Davey Tree Surgeons know what to do. They do not waste any time in guessing or in experimenting. Not only are they real experts in actual performance, but they are specially trained in the all-important matter of diagnosis.

And last, but by no means least, Davey men are workers. No one is permitted to remain in the Davey organization unless he works diligently and honestly. You can trust Davey Tree Surgeons.

Send for nearest Davey representative to make a careful examination of your priceless trees without obligation. Write or wire Kent, Ohio, or telephone nearest branch office.

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Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldthwaite on the Skinner Residence Organ.

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NOW

a hose built for 10 to 20 years of sprinkling

When you get this Goodyear Emerald Cord Hose, you are getting a garden hose that, with the proper care, should still be sprinkling in 1940—and perhaps when the twentieth century is 50 years old.

Never before has such a garden hose been built. Goodyear engineers designed it without any limitation on costs—to make a garden hose as fine as the greatest rubber laboratories in the world could make it.

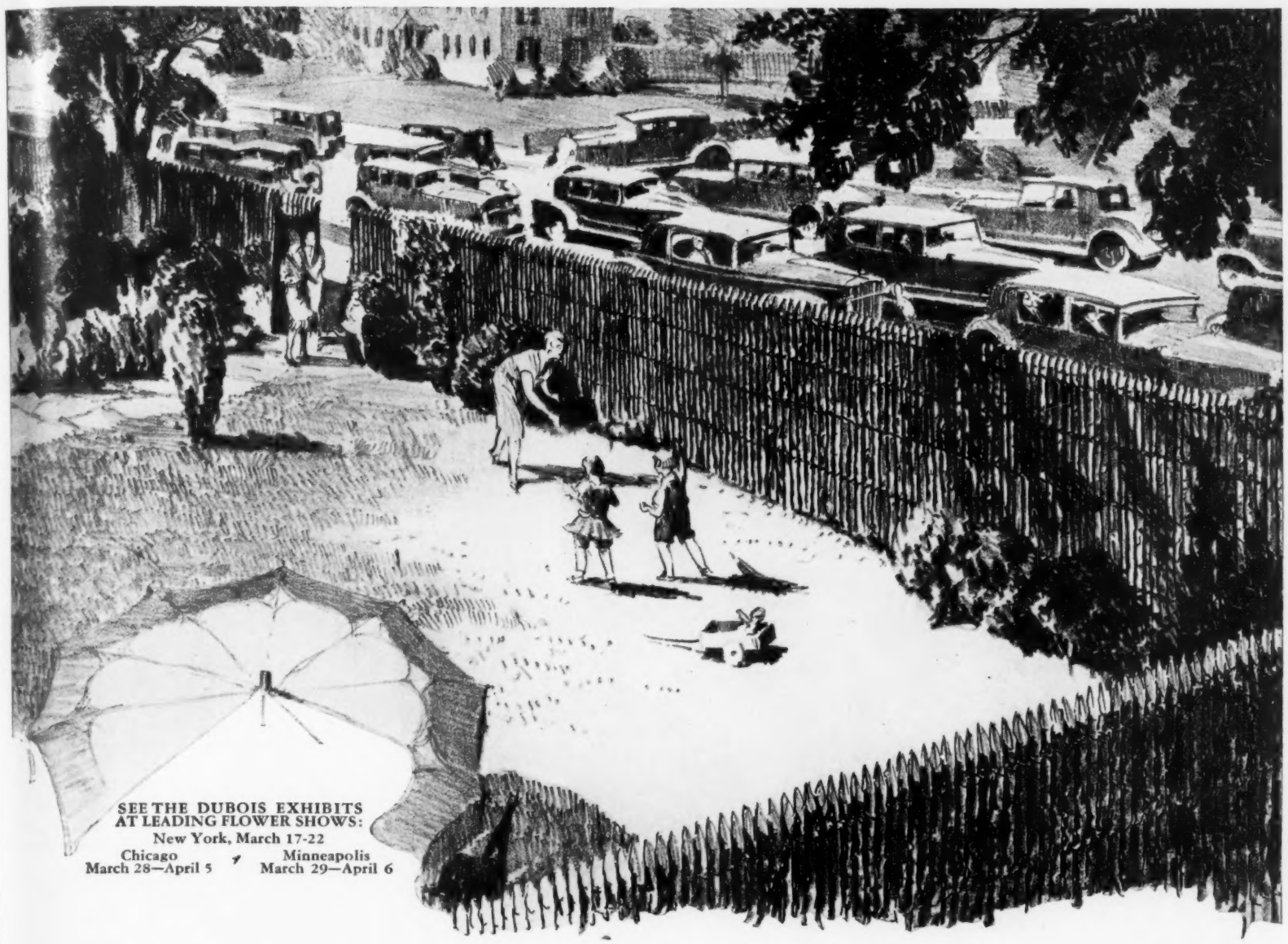
It is encased with stout, thick rubber, reinforced by broad flat ribs which help to keep it kinkless. It is built with a body of double-double cord — another Goodyear feature.

Even its color has been carefully considered — and it is green — to make it fit unobtrusively into beauty of lawns or gardens.

Ask your dealer for it by name—Goodyear Emerald Cord. It costs only a few cents more than ordinary hose—and its long years of leak-free service make it a true economy. Lengths up to 500 feet. 5/8", 3/4", and 1" capacities. Start the new season with this "ten-year hose".

Other Goodyear Lawn and Garden Hose are Goodyear "Wingfoot", Goodyear "Pathfinder", Goodyear "Glide", and Goodyear "Elm".

GARDEN HOSE



GUARD YOUR FLOWERS AND LAWN AGAINST THE INROADS OF UNINVITED GUESTS BY ERECTING *DUBOIS*, THE FRENCH WOVEN WOOD FENCE.

HERE is the way one family solved the problem caused by the ever-increasing throng of motor cars.

And you can easily create the same peaceful seclusion, and safety for *your* children by using this artistic fence to enclose your garden or lawn, or surround your estate.

With Dubois you can gain privacy immediately, and economically,—a welcome advantage over a hedge which takes time to grow, or a solid wall, which is costly to build.

Dubois never requires painting or other upkeep expense. Its quality and construction give a lifetime of service. Its quaint, rustic beauty is a perpetual source of delight, and it will increase the value of your property.

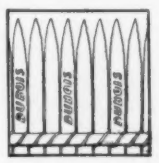
Dubois is being used in hundreds of ways all over the country. Besides serving as a wonderful boundary fence, it makes the ideal screen for laundry yards, garages, or any unsightly view.

Only *genuine* Dubois is made by hand in France of live-cut *seasoned* chestnut, heat-treated to prevent warping, and bound with rustproof Copperweld wire. Comes ready to erect in sections 5 feet wide, and in five heights: 3′ 10″, 4′ 11″, 6′ 6″, 8′ and 10′. Write today for the beautifully illustrated Dubois booklet, containing full description and prices.

Be sure to order *DUBOIS* by name—

Each section is branded for Your Protection

The Chestnut saplings in genuine Dubois are aged and scientifically heat-treated before being used. This process prevents warping or bending, and is your assurance of long years of service. The first Dubois fencing brought to this country was erected at Westbury, Long Island, in 1901, and is still in perfect condition.



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Woven Wood Fence

MADE IN FRANCE

COUPON CLIP AND MAIL

I am interested in Dubois for:

☐ boundary
☐ laundry yard
☐ screening
☐ garden

Approximate number of feet needed.....

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101 Park Avenue *{Telephone Lexington 2404}* New York, N. Y.

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Summer is just beyond! Soon you will be hours in your garden. To make them more enjoyable than ever before place a few pieces of Hartmann-Sanders garden equipment at certain vantage points in your garden landscape.

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We can supply you with whatever equipment you desire both in features on hand and others of your own liking, as our designers are yours without cost.

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Pergolas ◥ Colonial Entrances ◥ Koll Columns
Rose Arbors ◥ Garden Equipment

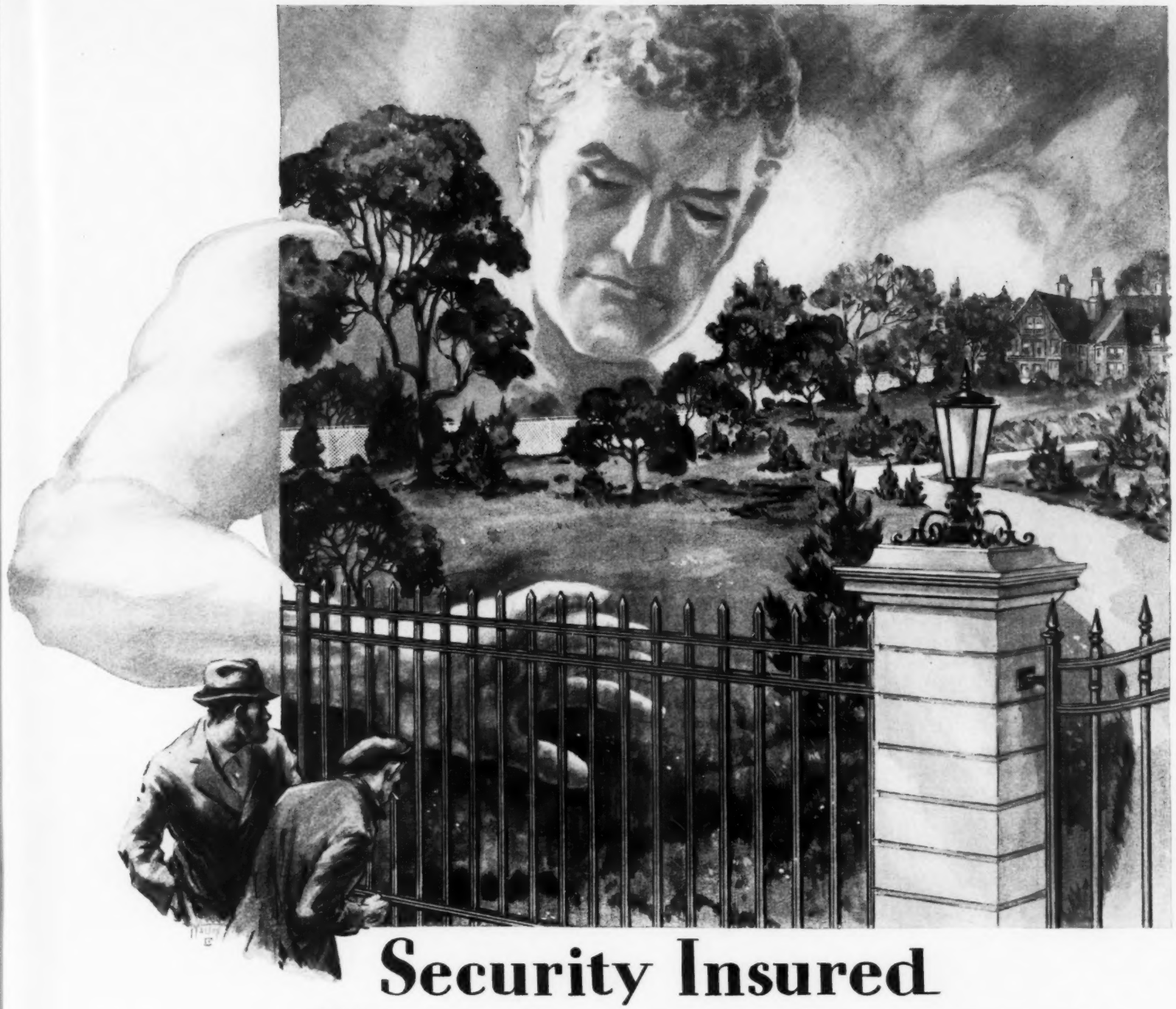
Our Great-Grandmothers' Day

(*Continued from page* 168)

Lythrum salicaria—Purple Loosestrife
Mandragora autumnalis—Mandrake
Mathiola incana—Stocks
Mentha piperita—Peppermint
Mentha pulegium—Pennyroyal
Mentha viridis—Green or Spearment
Mirabilis jalapa—Marvel of Peru
Muscari botryoides—Grape Hyacinth
Myosotis sylvatica—Forget-me-not
Myrrhis odorata—Sweet Cicely
Narcissus (very many kinds)
Nigella damascena—Love-in-a-Mist
Nymphaea alba—Waterlily
Origanum majorana—Sweet Marjoram
Paeonia officinalis—Peony
Paeonia peregrina—Peony
Papaver orientale—Orient Poppy
Papaver rhoeas—Field Poppy
Papaver somniferum—Opium Poppy
Physalis Alkekengi—Winter Cherry
Polemonium caeruleum—Jacob's Ladder
Polyanthus tuberosa—Tuberose
Primula auricula—Auricula
Primula officinalis—Polyanthus Primrose
Primula vulgaris—Primrose
Pulmonaria officinalis—Lungwort
Pyrethrum parthenifolium aureum—Goldenfeather
Pyrethrum parthenium—Feverfew
Ruta graveolens—Rue
Salvia officinalis—Sage
Salvia sclarea—Clary
Saponaria officinalis—Bouncing Bet
Scillas (many kinds)
Sempervivum soboliferum—Hen-and-Chickens
Sempervivum tectorum—Houseleek
Snowdrop
Statice limonium—Sea Lavender
Symphytum officinale—Comfrey
Tagetes erecta—African Marigold
Tagetes patula—French Marigold
Tanacetum vulgare—Tansy
Tulip (very many kinds)
Verbascum olympicum—Mullein
Verbena officinalis—Vervain
Veronica virginica—Speedwell
Viola odorata—Violet
Viola tricolor—Pansy

WOODY PLANTS

Aesculus hippocastanum—Horsechestnut
Acer pseudoplatanus—Sycamore Maple
Acer rubrum—Red Maple
Acer saccharinum—Silver Maple
Acer saccharum—Sugar Maple
Artemisia abrotanum—Southernwood
Asimina triloba—Paw-Paw
Berberis vulgaris—Barberry
Bignonia radicans—Trumpet Vine
Buxus sempervirens—Boxwood
Buxus sempervirens fruticosa—Low Boxwood
Cercis canadensis—Redbud
Chionanthus virginica—Fringe-tree
Clematis virginiana—Traveler's Joy
Colutea arborescens—Bladder-senna
Cornus mas—Cornelian Cherry
Corylus avellana—Hazel-nut
Crataegus azarolus—Azarole
Crataegus crus-galli—Cockspur Thorn
Crataegus oxycantha—White Hawthorn
Crataegus oxycantha rosea—Pink Hawthorn
Cydonia vulgaris—Quince
Cytisus scoparius—Broom
Daphne mezereum—Mezereon
Diospyros virginiana—Persimmon
Evonymus europaea—Spindle-tree
Ficus carica—Fig-tree
Fraxinus excelsior—European Ash
Fruit Trees—Almond, Apple, Apricot, Grapevine, Peach, Pear, Sweet Cherry
Hedera helix—Ivy
Hypericum calycinum—St. Johnswort
Hyssopus officinalis—Hyssop
Ilex aquifolium—Holly
Jasminum fruticans—Jasmine
Juglans cinerea—Butternut
Juglans nigra—Black Walnut
Kalmia angustifolia—Sheep Laurel
Kalmia latifolia—Mountain Laurel
Lagerstromea indica—Crepe Myrtle
Laurus nobilis—Bay Laurel
Lavandula spica—Lavender
Ligustrum vulgare—Privet
Lithospermum prostratum—Gromwell
Lonicera caprifolium—Woodbine
Lonicera periclymenum belgica—Dutch Honeysuckle
Lonicera semperflorens—Honeysuckle
Magnolia acuminata—Cucumber-tree
Magnolia glauca—Sweetbay
Magnolia grandiflora—Evergreen Magnolia
Magnolia tripetala—Umbrella-leaf
Melia azedarach—China Bead-tree
Mespilus germanica—Medlar
Morus nigra—Black Mulberry
Myrtis communis—Myrtle
Nerium oleander—Oleander
Philadelphus coronarius—Syringa
Pinus sylvestris—Scots Pine
Populus balsamia—Balsam Poplar
Prunus avium plena—Double Avium
Prunus Cerasus ranunculiflora—Double Cherry
Prunus laurocerasus—Cherry Laurel
Punica granatum—Pomegranate
Rhamnus cathartica—Buckthorn
Rhododendron canadense—Rhodora
Rhododendron canescens—Pinxterflower
Rhododendron nudiflorum—Pinxterflower
Rhododendron viscosum—Wild Honeysuckle
Ribes grossularia—Gooseberry
Ribes nigrum—Black Currant
Ribes rubrum—Red Currant
Robinia pseudoacacia—Black Locust
Rosa alba—York Rose
Rosa centifolia—Cabbage Rose
Rosa damascena—Damask Rose
Rosa eglanteria—Sweet Briar
Rosa foetida—Austrian Briar
Rosa gallica—French Rose
Rosa laevigata—Cherokee Rose
Rosa muscosa—Moss Rose
Rosa provincialis—Provence Rose
Rosa spinosissima—Scotch Rose
Rose—York and Lancaster
Rosmarinus officinalis—Rosemary
Santolina chamaecyparissus—Lavender Cotton
Satureja montana—Savory
Satureja sativa—Savory
Sorbus domestica—Service-tree
Spartium junceum—Spanish Broom
Syringa persica—Persian Lilac
Syringa vulgaris—Lilac, white, purple and blue
Taxus baccata—English Yew
Thymus serpyllum—Thyme
Tilia vulgaris—European Linden
Ulmus campestris—English Elm
Viburnum lantana—Wayfaring tree
Viburnum opulus—Guelder Rose
Viburnum tinus—Lauristinus
Vinca major—Periwinkle
Vinca minor—Periwinkle
Yucca filamentosa—Adams' Needle



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HOME . . . whether it be an expensive estate or a modern dwelling . . . deserves a surrounding of privacy and seclusion. A place where undesirables cannot trespass.

Anchor Fence is a sheltering arm which wards off trespassers and insures the desired security.

A trim and sturdy Anchor-Weld Iron Fence or an Anchor Chain Link Fence provides effective, attractive and lasting protection.

Have the local Anchor Fencing Specialist call or send you an illustrated catalog showing how attractively you can gain strict privacy with an Anchor Property Enclosure.

Anchor Post Fence Company, Eastern Avenue and Kane Street, Baltimore, Md.

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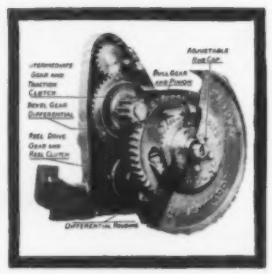
NOW.... Rubber Tired Wheels *for America's Favorite* POWER LAWN MOWER

These practical rubber-tired wheels are the latest engineering refinement in power mowers. Like the tires on a truck, they reduce vibration and the shock of traveling over hard surfaced roadways, graveled paths or when one wheel is traveling on the walk in mowing. Rubber tires give more quiet, smooth operation and definitely prolong the life of the mower.

The JACOBSEN 4-Acre Mower Has Many Distinctive Features

Many years successful performance have given the Jacobsen 4-Acre, Heavy-Duty Mower a reputation for proved dependability. The cut-gear drive running in oil, auto-type differential, separate clutch control of traction and cutting unit, self sharpening reel, specially-built powerful motor, give the Jacobsen superior performance and low upkeep cost. A model for every lawn.



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The Sickle-Bar Clipping Attachment, an exclusive Jacobsen feature, gets dandelions, buckhorn, plantain and other lawn pests before they go to seed. The clipper sets ahead of the cutting reel and operates independently or at the same time. It is finely engineered, gear driven, and operates with a surprising freedom from vibration.

FREE: Demonstration on your own grounds without obligation. Mail the coupon for illustrated free book.

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You may mail postpaid, copy of free book, "Lawns Beautiful" to

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17-30

Corydalis lutea alba spreads freely and with enthusiasm. Give it an old wall or dull corner where it can range at will. The type, with yellow flowers, is more effective than this white form

To Redeem A Shady Corner

(*Continued from page* 103)

panese-looking plant with pale green foliage and yellow flowers, but they came to nothing. This species is said to bloom in the late summer.

Then of course there are the two little Dicentras known to most woodwise persons, the Dutchman's-breeches and the Squirrel Corn, known also as Turkey Corn, because of the small round yellow tubers that resemble grains of corn. These two are delightful things for the cool corner of a rock garden or dampish wooded slopes. The Dutchman's-breeches is the more often met with and there are few prettier wild flowers. The delicate ivory-hued "breeches" are born in early spring and where conditions are ideal make a very froth of bloom above the lace-like foliage. This is *Dicentra cucullaria. Dicentra canadensis,* the Squirrel Corn, also haunts rich woods, flowering in April or May according to locality. The flowers are white tinged with rose and, quite surprisingly, have a strong fragrance much like that of Hyacinths. If you grow these two little woodlanders mark their position well, for the foliage dies down after they have blossomed, as is the case with many of their relatives, and they stand in danger of being rooted out and destroyed while they sleep.

And now we come to Corydalis. It is impossible not to have favorites among our garden inhabitants. Certain flower families appeal to me very strongly—Narcissus, Dianthus, Primula, Papaver and—well, the list of my loves is too long, but Corydalis has been among them for many years. Always I am on the lookout for a new member of this family and never yet have I been disappointed in any of them. Not at all showy, but quite undeniably they have charm and a certain very winsome quality which endears them to us. All of them have the beautiful Fern-like foliage which is their chief claim to distinction, and the flowers for the most part are yellow, though there are some with white or rose-purple blossoms. Most of them will grow where it is not only shady but dry, which is often a great accommodation, and certain ones are unsurpassed for growing in walls. Many of them are quite easily raised from seed.

The first I met with was the little yellow Fumatory, *Corydalis lutea,* which I saw completely veiling an old wall at Mr. William Robinson's place, Gravetye, in Sussex. I brought away a few seeds from this lovely garden, and the progeny of these seeds have spread far and wide in this country. Innumerable persons have had seeds from my plants, for *Corydalis lutea* is a generous seeder, and in districts where it is not reliably hardy may be counted upon to persist through self-sowing. Later I had from the Floraire Nurseries in Switzerland the seeds of the white-flowered form and that is now established in my garden, but it is less effective and somewhat more delicate than the yellow Fumatory. To gather the seeds one must be very quick for they are no sooner ripe than they pop open and scatter widely. It is well to secure them just before they begin to turn yellow and to allow them to ripen in an envelope. *Corydalis lutea* is not a plant to trust among choice treasures. It is, what I once heard it called, "usurpatious"; it takes all the space it can manage to grasp and it is so pretty that rooting out is a painful process to yourself. Give it an old wall, or a sad corner that wants brightening, or a flight of stone steps, and let it go its own charming way.

The next member of the family I met with was *Corydalis cheilanthifolia.* This species hails from central China. It forms great rosettes of very beautiful dark fern-like foliage from the center of which arise in April spikes of bright yellow flowers. It makes a pleasant picture grown among rocks with Scillas and Violets and Bloodroot springing up about it. My plants have seeded themselves impartially in sun and shade but the foliage is always more luxuriant in shaded places. Miss Jekyll notes its resemblance to a Fern, a *Cheilanthes,* and says of it, "It is a wayward plant, for one puts it in one place and though the original plant

(*Continued on page* 178)

Smoother Lawns—Better Sod

—and lower costs!

For the average sized lawn there is no more suitable machine than the Ideal "22" illustrated below. Easily operated, it cuts and rolls 3 to 4 acres per day, equaling the work of several men with hand mowers. The heavy roller smooths out little bumps and hollows, and develops a thicker, healthier sod. There is an Ideal Mower for every cutting need. Write today for illustrated brochure showing Ideals in action on the finest estates of this continent.

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Giant varieties. Beautiful colors. Each color kept separate.

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Solid, healthy
6 Varieties
for a colorful ever-changing garden
$14.

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A 3-page sheet of cultural directions with each order

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Trade Mark *Registered*

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KEEP your plants, flowers and shrubs free from bugs . . . spray them frequently with Wilson's O. K. Plant Spray, the recognized standard insecticide that kills all the common flower and garden insects. Wilson's O. K. Plant Spray is highly effective yet clean, non-poisonous and easy to apply. Order a supply to-day!

Recommended by the Officers of The Garden Club of America.

1 quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price $2.50 postpaid.

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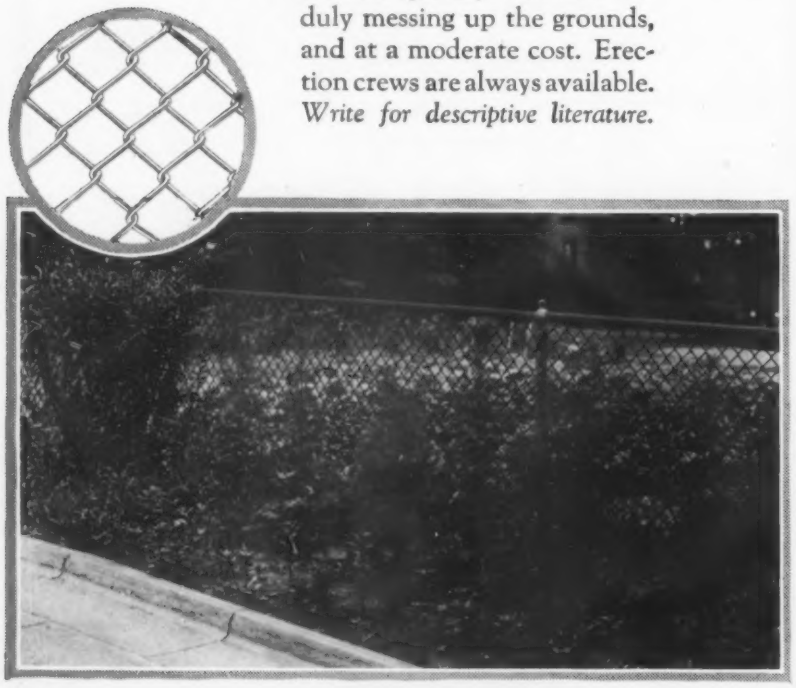
Protection AS WELL AS PRIVACY

What a pleasure it is to live in the privacy of fence-protected grounds, secure from prying curiosity and unwelcome intrusion. Shrubs, hedges, vines and bushes afford seclusion, but give little protection from stray animals, tramps, thoughtless children or careless pedestrians.

Pittsburgh Chain-Link Fence offers protection as well as privacy. A substantial barrier against invasion of privacy, it is, at the same time, an attractive addition to the home landscape.

Scientifically designed to withstand the abuses of everyday happenings, Pittsburgh Chain-Link Fence will always retain its shape and attractive appearance.

Pittsburgh Chain-Link Fence can be erected quickly without unduly messing up the grounds, and at a moderate cost. Erection crews are always available. *Write for descriptive literature.*



731 Union Trust Bldg. Pittsburgh Steel Co. Pittsburgh, Penna.

Pittsburgh Fence

CHAIN-LINK TYPE

Making Artificial Lakes

(*Continued from page* 105)

At some places the shore will steal gently away from the level of the water, and at others it will rise suddenly, abruptly. Rocks and stones covered with ferns and mosses will here and there jut out from the banks, or lie along the margin of the water. All will blend together, forming an harmonious whole. Never, therefore, may the banks of the lake be walled up with stones to a hard, uniform line and height. Nor may they be retained with pilings or staves. The banks must be such that the natural planting, whether of grass, trees, or shrubs, may approach the water as nearly as such growths would in nature. Grasses must trail in the water, shrubs droop over it, trees cast their shadows upon it.

Bridges, wharves, boat houses and such things may be introduced, of course. They are formal features and as such they will inevitably detract somewhat from the pure naturalness of the lake itself. But if they do not dominate the scene; if they are logical termini of walks, axes or vistas; if they are a part of the circulation system of the whole landscape scheme, they are perfectly fitting and proper. Generally speaking, the fewer of such features the better.

With the view of creating a purely natural water feature, let us see where in the landscape scheme such a lake may most appropriately be placed. "If the locality does not convey the impression that the water is resting in a hollow, and is retained there by a natural obstruction not easily removed, there will be a 'want of truth or fidelity' of expression in relation to 'the thing imitated' that will tend to excite aversion rather than pleasure in the minds of those who have a natural taste in these matters." So wrote Mr. Smith. By which he meant that a lake should occupy a natural depression in the land, preferably below the point from which it will habitually be seen. A mere dip in a hillside won't do, for a large body of water on a hillside always looks precarious.

THE BEST SITE

Our best site is a natural depression below the level of the house or garden from which the principal view of it is to be had. In flat land which is naturally dry we will have difficulty in making a lake seem at home, as well as difficulty in making it hold water. Usually if one is located in such country one had best be content with a formal garden pool of concrete or masonry, and attempt no large naturalistic water feature. If there is a natural stream of any size running through the property our site will be somewhere along its course, for it will supply us with both the requisites for the formation of an artificial lake—namely, a sufficient supply of water and a suitable site. Many difficulties of construction encountered in a dry site will not arise if we merely widen or dam up an existing stream bed, and a lake formed by a natural widening of a stream always seems perfectly appropriate.

With the site selected we can begin the actual work of construction. First we must determine quite carefully the extent of the area to be flooded. If this is to be accomplished by damming a stream or dry gulley, we can first determine arbitrarily the height of the dam and then establish the preliminary outline of our lake by setting a line of stakes around the area at that level. We may, of course, wish to revise this outline, later by filling and by excavation, but for preliminary purposes this is enough. If the lake is to be formed solely by excavation we can proceed in the same manner except that we will take some arbitrary point as high water mark.

The area thus circumscribed must now be cleared of all trees and brush, and the top soil removed. This latter is done principally to make the water clear by removing from beneath it as much as possible of the vegetable matter, decayed or otherwise, in or on the soil. Top soil so salvaged can be put aside for use later in finishing the banks, or may be used elsewhere about the place. It will probably be of particularly high quality, as much plant food always accumulates in a natural depression or along the banks of a stream, due to the erosive action of rain.

DAM CONSTRUCTION

From here on the procedure must vary a good deal according to the site, and one would do well to consult a competent civil or landscape engineer. The construction of the dam is a particularly tricky thing, for if it is not just right, the water may seep under it and the resultant pressure lift it from its foundations. If we are working with an existing stream bed we probably will not have to worry about whether the lake bottom itself will hold water. In such a case there are usually substrata of rock or clay which will hold, provided we do not raise the water level so high that it overtops these retentive layers.

There are several types of dams which are appropriate in appearance, not too costly and perfectly serviceable in such a situation. There is the earthen dam, which is nothing more or less than an embankment of earth placed across the outlet of the lake. It should be made at least five feet higher than the highest water level which may be expected, and it should be at least ten feet wide at the top. The inner slope, toward the water, should be two or three to one, and the outer one ought to be one-and-a-half to two-and-a-half to one. Water can never, of course, be allowed to flow over such a dam, for it would soon wash it away. One has therefore to construct a wier or spillway for the waste water and to take care of flood conditions. This may be located either in the top of the dam itself, or to one side, or even in an entirely different spot if there is a ravine or other depression which will take care of the overflow. It can be built of masonry, concrete or simply of timbers, firmly embedded in the ground. The timber wier has the unique advantage of being adjustable to various heights of water, but the disadvantage that, when regulated for a small overflow, there may come a sudden flood which, if the boards are not removed in time, will prove disastrous. It is always wise to provide

(*Continued on page* 176)

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UNQUESTIONABLY the most important acquisition in climbing Roses since the introduction of Dr. Van Fleet and Paul's Scarlet Climber, universally recognized as the most popular climbing Roses. A cross between Paul's Scarlet and American Pillar, it is of strong growth, perfectly hardy, producing its large flowers, similar in size and form to Paul's Scarlet, profusely in strong trusses of from 8 to 12 flowers each, but in color a rich lively pink. Awarded the much coveted Gold Medal of the National Rose Society of England in 1928.

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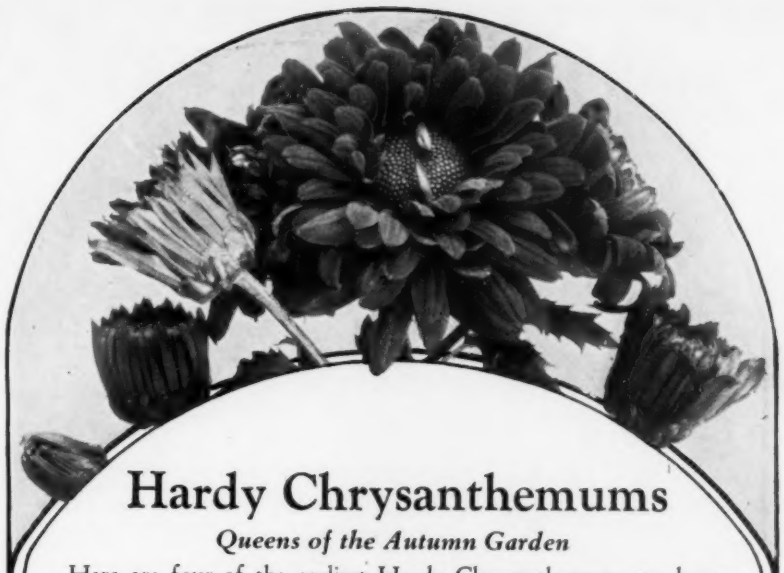

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Queens of the Autumn Garden

Here are four of the earliest Hardy Chrysanthemums we have ever grown. From early September into November their bright colors liven the dullest garden.

Barbara Cumming. Clear yellow, shading to orange-bronze. More than 3 inches across.
Gypsy Girl. Chestnut-crimson. Good in both garden and for cutting.
Ruth Hatton. Ivory-white; the best in this color.
October Girl. Clear rose-pink, shading to lavender-pink when fully open.

Twelve plants *(48 total)* of each for $17.50
Single plants 50 cts. each.
Three plants of each variety $5
Twelve plants of one variety $5

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for every kind of lawn

THERE are four types, suitable for different kinds and sizes of Lawns—from 1-2 acre up to the largest estates.

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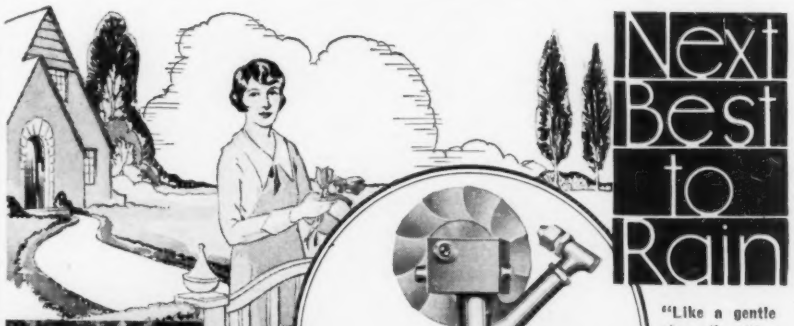

"Like a gentle shower" the Double Rotary Junior Sprinkler brings refreshing beauty to early spring shrubs, flowers, gardens and lawn.

THE HEAVY DUTY DOUBLE ROTARY
(Shown below) Thousands now in use on golf courses, large estates, parks, etc. Self-operating on the famous Double Rotary principle. Sold on same ten day trial and money-back guarantee basis.
DEALERS: Write for sales proposition.

LET the Double Rotary Junior Sprinkler give all your growing things a perfect start to healthy, vigorous development and blooming splendor. Its soothing, refreshing, rain-like drops or mist-like spray made possible by adjustable nozzle are "Next Best to Rain"! Easily regulated to sprinkle in a circle or on a straight line.

Scientifically constructed of finest materials. Convenient skid base. Covers circular area up to 80 feet and down to 15 feet in diameter, according to pressure.

TRY 10 DAYS—If not satisfactory, return sprinkler and your money will be refunded. Descriptive literature on request.

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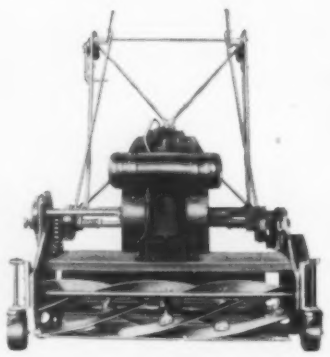
With ease and speed the Cooper Power Mower combines frequent mowing and cutting and gives you

Golf Green Beauty for YOUR LAWN

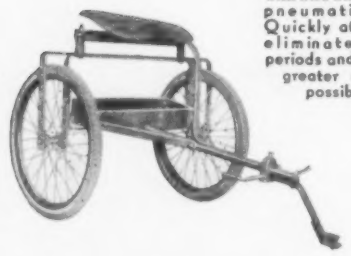
On lawns of every size Cooper Power Mowers have proven themselves practical, efficient and economical. The Cooper Mower is light in weight and extremely easy to operate. It propels itself at surprising speed over open lawns, yet can be easily handled for careful trimming around trees, shrubs and flower beds.

Cooper Mowers are made in two popular sizes . . . 27 and 20 inch . . . and are equipped with Briggs and Stratton 1 and 2 H. P. gasoline motors which supply ample power for all cutting conditions. The traction roller serves as a lawn roller and is equipped with disappearing lugs that can be instantly brought into use for steep terraces and hills.

Other Exclusive Cooper features are: two speed reel adjustable to lawn conditions; reel operated in reverse for self-sharpening; reel drive and traction drive independent of each other; bed plate and reel removable without dismounting machine; all-steel shock proof frame; and the use of ball and roller bearings throughout the machine.



Comfortable spring seat Riding Sulky with wire wheels and pneumatic tires. Quickly attached, eliminates rest periods and makes greater speed possible.



With the Cooper 27 inch mower and sulky one man can cut from seven to ten acres per day, working steadily without rest periods and traveling at greater speed than is possible with walking power.

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Gentlemen: Please send at once, descriptive booklet containing complete Cooper Power Mower information.

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City _____ State _____

Making Artificial Lakes

(*Continued from page* 174)

ample width in the wier for the most extreme flood conditions. A good rule to follow for watersheds not more than three square miles in extent is to allow one yard of width to every one hundred acres of watershed. The watershed, of course, includes all the land, whether your own or your neighbor's, that drains into the lake.

If the character of the foundation or the soil one must use for the construction of the dam seems to indicate that water might seep under or through the dam, one may improve the construction by making either a masonry, concrete or puddled clay center core to the dam. This should be at least four feet thick, and should be carried down into a trench several feet lower than the bottom of the dam. This prevents water seepage beneath the dam, and helps hold the latter in place.

LOG DAMS

Log dams, or dams of log cribbing filled with loose rocks and silt, have long been used and are very satisfactory, if a small amount of leakage is not objected to. Log dams may be built up as is shown in the accompanying diagram, or they may be made in the form of cribs or hollow squares about four or six feet in diameter filled with rocks and silt. In the construction of such a dam it is important first to have the dam wider than high. In fact, such dams are not very suitable for heights greater than twenty feet. The face of the dam should be vertical or nearly so; the plan may be straight, curved or V-shaped, with the point up stream. They may be even built obliquely across a stream, but this tends to force the current against one bank. The top of the dam should be planked smoothly to prevent ice damage, and a generous apron must positively be used on the downstream side to prevent the falling water from excavating a hole under the dam face which would ultimately undermine the structure. There is no need for a wier or spillway, for the excess water merely flows over the whole top of the dam. Such construction has been known to stand up under flood conditions where fourteen feet of water went over the top of the dam. Certainly much depends, however, on how solidly the foundation piles are embedded, and how strongly the apron timbers and the succeeding courses are fastened together.

Both earthen and timber dams are satisfactory if not more than twenty feet or so in height, but for larger work masonry or concrete should be used. Here the foundation is as important as the structure itself. It should invariably go down to bed rock, and one should be certain that there are no cracks or fissures which will allow water to seep in under the dam. If such should occur the upward pressure of the water will lift the heaviest dam off its base and hurl it into the valley below. For this reason we should pick out our dam site very carefully. A rocky gorge into the walls of which the ends of the dam can be embedded is the best location. The dam can also then be made curved, with the convex side upstream. By this means the dam acts as a horizontal arch resisting the pressure of the water above. Such a curve, however, should be between two hundred and six hundred feet in radius, for longer curves lose this arching function.

The thickness of the dam from base to top can be figured out by a rather simple formula, which will give a theoretical cross section. On this as a base a design which will be serviceable and beautiful as well may be worked out, the lines being resolved into a continuous curve, all of which should, of course, pass outside the theoretical minimum section lines. By reference to the diagram on page 104 the letters thereon will be seen to represent the following quantities: H is the height of the dam, in feet; X is the depth below the surface of the water, in feet; Y is the offset in feet to the outer face of the dam from a vertical line corresponding to the inner face at the top; Z is the offset to the inner face from the same line. The distance B equals the square root of H, plus two feet; A equals one-fourth of H times the factor 0.72; Y equals X times the factor 0.06; and Z equals F divided by twenty-five (for dams up to one hundred feet in height).

Leaving the subject of dams, let us return to the problem of the lake itself. We have been dealing with that type of problem where the construction is made in the bed of an existing stream. If, on the other hand, our lake is wholly artificial, we shall have to make very sure that the bottom will hold water. After taking off the topsoil we shall have to remove the sub-soil also, down to hardpan, rock or clay. If we strike clay of a good "brick" quality, at least six inches thick, it will probably suffice. If we do not, without going to an unreasonable depth, we shall have to put in a clay bottom. This should be at least six inches thick, and should be puddled in; that is, tamped in when very wet. Thus a bottom impervious to water will be formed. This should be carried up the sides a few inches above high water.

THE OUTLETS

When we studied geography in the primary grades we learned that a lake differed from a pond in that it had not only one or more inlets but also an outlet, which a pond lacked. Our artificial lake will have to have an inlet, of course, either from a stream in whose bed it has been made, from the city water supply, or from an artesian well especially sunk for the purpose. It ought also to have an outlet, for the reason that water which is flowing, even slightly, will remain clear and pleasing to look at and free from disagreeable odors. Of course, the lake formed in the stream bed will naturally have to have an outlet anyway, to take care of the excess water. This outlet gives us a chance to develop a small water course with cascades and similar features.

So far we have spoken only in a general way of size and shape. These must be largely governed by the requirements of the particular site in question and by the size of the property in which the lake is located. In a public park many acres in extent a lake can often cover ten or more acres.

(*Continued on page* 178)

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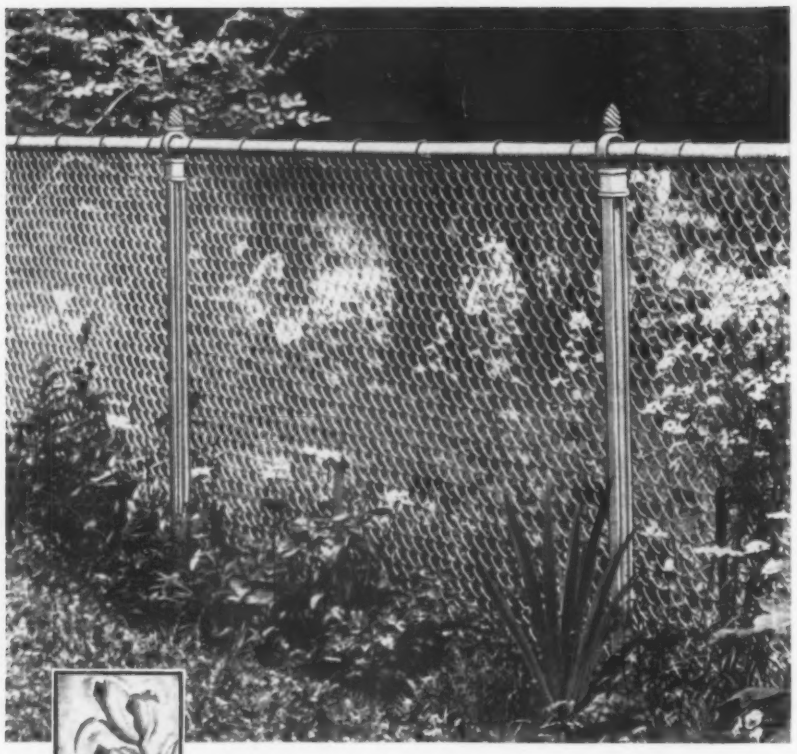

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Making Artificial Lakes

(*Continued from page* 176)

On the private estate half an acre to an acre is the usual size; on the small place twenty-five by fifty feet or smaller would be more appropriate. In any event the lake should be in scale with the rest of the landscape, neither too large nor too small to seem in proportion. It should not wholly dominate the scene, nor may it be insignificantly small. The shape will certainly be controlled to a large extent by the natural topography of the site, but we may reasonably wish to vary this basic outline somewhat by excavation or by filling in. Naturalness is the keynote here. Curves, surely, but not short choppy ones, nor regular scallops; rather long sweeping bends. Again, make it look natural. Islands should be few, and, as in nature, should be located near the ends of the lake rather than in the middle, and should be related to some jutting promontory, so that they seem like the remains of a now submerged range of hills or knolls. They should not be overcrowded with planting.

In fact, planting plays a most important part in the treatment of either a stream or lake. It must be naturalistic to the last degree to seem in keeping with the wildness of the situation. Nothing which does not look as though it might grow wild in the neighborhood should be used.

Let me amplify that statement. We do not have to go to extremes and use only those plants which we found growing on the site before work commenced. But we may not rush to the nearest nursery and bring in a lot of horticultural varieties or foreign plants which never would or could grow in such a situation.

In making up our list we will first study the plant ecology of the locality. We will find out in general what plants form the natural groups around us. If we find the Red Maple, Hornbeam, Shagbark Hickory, Black and Red Ash, Pin Oak and Elm society predominating we will use Hawthorn, Linden, Canada Plum, Alders, Shadblow, Spicebush and Arrowwood with them to complete our groups. We will plant Sweet Flag, Wood Anemone, Jack-in-the-pulpit, Wild Senna, Virgin's Bower, Joe-pye Weed, Rosemallow and Cardinal Flower along the shore of lake and stream. We will encourage Ferns to grow in the crevices of masonry or timber dams and spillways. We will not use Retinosporas, Arborvitae, Spireas or Hydrangeas. We cannot expect Phlox, Delphinium or Tulips to look at home.

Most of these waterside plants, of which there are many more than are here mentioned, not only have the advantage of seeming at home along a stream; they actually are so, for their roots are matted and fibrous, remaining near the surface of the soil where they will get enough but not too much moisture. Their foliage is light, allowing for the evaporation of much water, differing in this respect from dry ground plants whose foliage is tough and leathery. And all this is fortunate, for these very characteristics make these plants easy to move and re-establish in their new sites.

When we leave the water's edge, we may find another plant group flourishing. Perhaps the Beech, Hard Maple, Hemlock group, to which we may add White and Sweet Birch, Mountain Laurel, Canada Yew, Wayfaring Tree, Indian-pipe, Showy Orchis, Trilliums, Hepatica, Violets and Solomon's-seal. Or it may be that the lordly Pine forest is a near neighbor. Here we will find White, Red and Pitch Pines, and such herbaceous plants as Pipsissewa, Ladyslipper, Wood Fern and Partridge Berry. Hardwood trees will be lacking and shrubs few. Thus, by giving some attention to the natural plant groups in our particular locality we will achieve plenty of variety and yet have a unique harmony which will be a fitting complement to the natural harmony of the lake itself.

One last word about the arrangement of planting about the lake. Do not bush up the entire shore, neither leave it all bare of anything but grass. Plant in groups here and there. Have a few trees under which one may catch glimpses of the water. Let the lawn or meadow lead down to the water's edge here, while over there shrubs trail their branches in the languid current. On an outcropping ledge use a picturesque Pine or Juniper, in a sheltered cove have a few Cattails, Lilies or other aquatics. There is no end to the possibilities for artistic planting in such a place, if we will but look about us for inspiration, and then, with imagination, apply that inspiration to the problem at hand.

To Redeem A Shady Corner

(*Continued from page* 172)

may remain there for a year or so, others appear self-sown in quite different places. It seems to like the joints of a cool wall or rock-work and especially likes to get its back up against a stone in almost any aspect." No finer subject could be found for a shaded wall and as it is easily raised from seed no one need do without it.

And then, many years ago, Mr. Clarence Lown gave me a few little tubers of *Corydalis bulbosa* (syn. *solida*), the Holewort, a native of Europe. The first mild days in late March incite its gray-green buds to push through the earth and very soon we have the masses of ferny leafage and little purplish-pink blossoms all complete. It is a quiet little plant growing no more than eight inches high, but its early flowering is cheerful and it makes a pretty setting for the Daffodils that come along at about the same time. It spreads nicely where it is happy, but the whole plant dies away after flowering, not to appear again until the following spring.

Two other very early flowering and very delightful species are *C. densiflora* and *C. cava alba* (syn. *tuberosa*). Both reached my garden from the same generous source as the little Holewort. Neither has spread appreciably, but as they both die down after flowering I think their increase is somewhat checked by incautious digging. *C. densiflora* always surprises me

(*Continued on page* 186)

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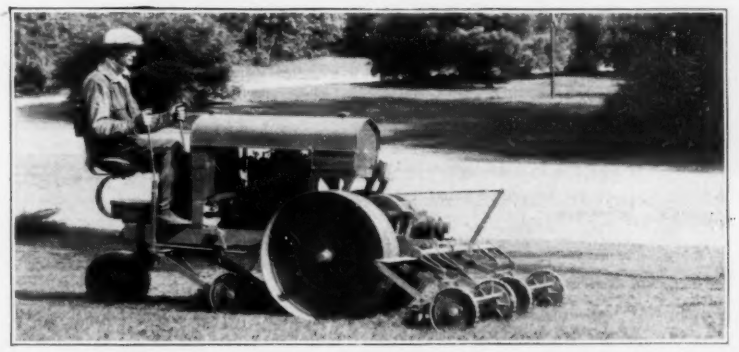

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The Garden Scrap Book

(*Continued from page* 162)

especially, looking for honey-colored, glossy rings encircling them which, on close examination, prove to be formed of closely packed, minute eggs. Every such ring cut off and burned means one less caterpillar colony a couple of months hence.

Perennial weeds. Of all lawn troubles, perennial weeds are the commonest, most annoying and the hardest for the majority of people to eradicate. With tough, deep-striking roots and determination worthy of better aims, they persist in spite of all ordinary methods which are directed against them.

The best way to get rid of these pests and prevent their return is to keep everlastingly at it. Some can be pulled loose, roots and all; others can be discouraged eventually by cutting their taproots far underground with an Asparagus knife. Feeding the grass so that it grows luxuriantly and prevents seedling weeds from getting a start will help win the battle, too. But perhaps the best wholesale way of freeing a lawn from these persistent pests is found in the application of sulphate of ammonia at the rate of three pounds for each thousand square feet of area.

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It is generally best not to move any of these plants until they have finished flowering and returned to a virtually dormant condition favorable to transplanting. Their early dying down, however, means that some method of exact marking must be employed while they are in flower so that they can be located when digging time comes. For this purpose, regular 8″ wooden pot labels will serve, one of them being firmly inserted in the ground as close as possible to the stem of each plant.

Ground bone. The advantages of raw ground bone as a general plant food, both as a top-dressing and dug into the soil at any depth to which roots go, are definite and well proved. For one thing, it contains valuable powers of nourishment which it gives out gradually over a period of several years. It cannot "burn" even delicate roots, as some other fertilizers, chemical as well as natural, may do if injudiciously applied. A complete absence of weed seeds and every other kind of injurious material is characteristic. Finally, it is

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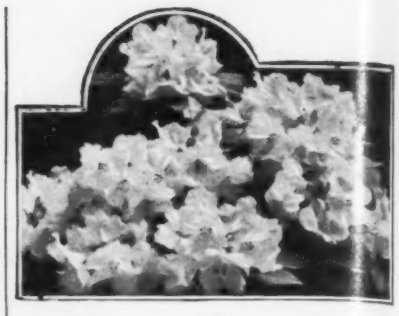

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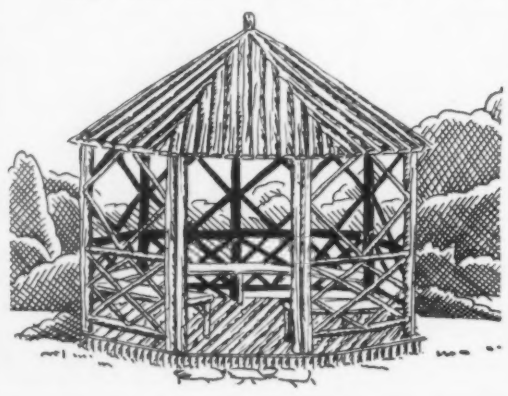

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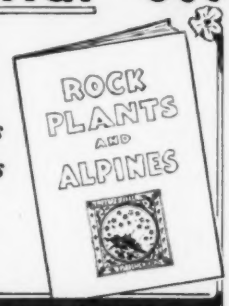

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SPRING CLEANING. There is always debris to clean up around even the smallest grounds when the last snow has gone—the varied debris which winter has produced and left. Dead twigs from the trees, leaves scattered by the wind and banked in every imaginable corner, perhaps dried weed stalks that have come from Heaven knows where. They make an unsightly litter and one which may lead to real annoyance, for there is no telling what insect pests, weed seeds or plant diseases stuff like this may harbor.

There is just one thorough way to get rid of these things, and that is to pile them up in a safe place and burn them when they have dried sufficiently. Such a procedure kills about one-and-a-half birds with a single stone, too, for besides destroying the litter and any danger that may lurk therein, it also provides some ashes which will be useful as top-dressing fertilizer.

TRANSPLANTING SEEDLINGS. The first transplanting of seedlings is a highly important step in the production of strong, healthy plants, for unless it is done right the slight and very delicate root systems of the wee things will be injured and they will receive a severe set-back, at the very least.

Unless the seedlings are widely scattered, do not try to take them out of the flat singly. The best plan is to use a fair-sized wooden label or some other thin, flat object and with it lift out a chunk of soil, seedlings and all, being careful to go deeply enough and far enough out from the plants to avoid injury to the roots. If the soil is of the right consistency, a slight pressure on this chunk will crumble it apart, freeing the roots of the seedlings and permitting you to lift each one out intact.

GARDEN MARKERS. Something new in garden accessories is always interesting in the spring, especially if to its novelty are added definite practical utility and reasonable price.

Such an item is a garden marker which has just been put on the market by one of the big brass and copper companies. Briefly, it consists of a stout galvanized stake about a foot long to the top of which is solidly attached a round cap-like affair of brass resembling the business end of a medium-sized torch type flashlight. The cap is in three parts: a base, a collar which screws down over it, and a glass lens held by the collar and which serves to complete the waterproof protection of the written label

5 BEAUTIFUL RARE VARIETIES

GLADIOLUS
THE FINEST GARDEN CUT FLOWER

ANNIE LAURIE, exquisite ruffled pink.
EMILE AUBRUN, large bronze, illustrated on left.
APRICOT GLOW, beautiful Apricot colored.
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MARNIA, very large orange.
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100 large bulbs, at least 35 fine varieties, in many different shades of red, yellow, pink, blue, orange, smoke, white. All good varieties but not labeled as to name. Prepaid. 50 for $1.75. I believe this to be the finest "glad" collection offered anywhere. The above 5 varieties together with the collection of 100 bulbs for $4.

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ROCK GARDEN PRIMER by Archie Thornton.—New. Covering the subject from the ground up for the beginner. Instructive pen and ink drawings and handsome four-color plates. Cloth cover, $2.15 postpaid.

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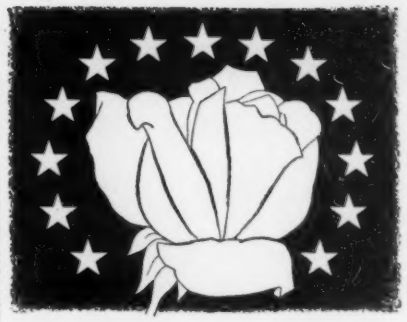

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Of course, it is not the guarantee that makes the roses bloom but the quality of Star Roses that makes possible the guarantee. *You* run no risk.

When you grow Star Roses you get the utmost in satisfaction—first from the quality of the blooms—then the satisfaction of indestructible star tags which *always* name for you each beauty when it unfolds. No other roses are *permanently* marked in this way.

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Grow some novelty Star Roses, too, not merely because they are new but because they are improvements over the old kinds—new colors, more abundant bloom, more disease-resistant.

Our "Star Guide to Good Roses" describes over 200 varieties, both novelties and old favorites. 46 are illustrated in natural colors. The roses offered are grown here under our own supervision with 33 years rose-growing experience. The "Star Guide" is FREE. Send for it today!

The CONARD-PYLE CO.
Robert Pyle, Pres.
Star Rose Growers
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Please send me your 1930 "Star Guide to Good Roses" to help me select the best roses to plant this spring.

Name.....

Address.....

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The Garden Scrap Book

placed beneath it. The label may be written or typed on a slip of paper and, when the cap is assembled, the glass will magnify and make it clearly legible. The whole device is simple, durable and not too ostentatious to look out-of-place in a flower border.

EARLY BULBS. All of the early spring bulbs have a definite quality in common. Their future health and even life will fail if their foliage is destroyed before it ripens of its own accord. It is part of the physiological needs of this plant group that they be allowed a period after flowering during which they can store up, through roots and leaves, the energy to go on and make another blossoming effort next spring.

So be careful of the foliage of your Scillas, Grape Hyacinths, Crocuses and other small bulbs. Do not cut or break it down until it shows signs of natural withering. When the leaves begin to lose their fresh green and shrivel at the tips it is safe to assume that the bulbs from which they spring have ripened and are in no further need of their presence.

THE ROCK GARDEN. As soon as the frost is out the whole rock garden ought to be gone over rather carefully to repair any damage which the winter may have wrought. You will probably find that labels need resetting, that some of the plants have been lifted by frost heaving or lost soil from above their roots so that the latter are more or less exposed. All of these should be settled back into place, of course, and top-dressed with the right soil or stone chips so as to be on the safe side.

At this time, too, before growth becomes too rampant, you have a good chance to detect the presence of unwelcome weeds and remove them forthwith. In fact, now is the season for all sorts of renovation, including the setting out of new plants from the professional grower or your own personal nursery.

WINTER SEED BEDS. Early April is usually the time to remove the leaf mulches which all winter have been protecting the beds where various slow-germination seeds have lain since last fall. Many of these seeds will start sprouting soon after the frost is out, and they ought not to be hindered by the smothering presence of litter, dead leaves or other mulching material.

Among the seeds which can be handled by this system are many from trees and shrubs, such as Dogwood, Bittersweet, Nut trees, pit fruits, and Yew. In general, they are hard-shelled seeds of fair to large size which must go through a considerable period of low temperature before they are ready to crack open and grow.

Scott's Creeping Bent for Perfect Lawns!

Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! With proper care no reseeding is ever necessary. You will have a deep, thick, uniform turf that's everlasting and makes your home a beauty spot. That's what you'll get if you plant Scott's Creeping Bent.

The New Super-Lawn

Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super-Lawns. Instead of sowing seed, you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet.

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It shows in an unusual and interesting way how you can beautify your home grounds. Contains authentic plans for planting lots of average size, with many illustrations of beautiful yards before and after planting. Send 25 cents.

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Enclosed find 25 cents for a copy of "Framing the Home Landscape."

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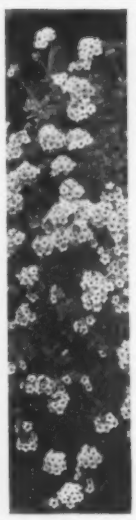

ROCK GARDEN PLANTS

3 Aubrietia Hybrid
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3 Helianthemum
3 Nepeta Mussini
3 Sedum Acre
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Send for list of 150 Varieties

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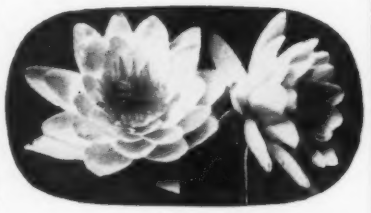

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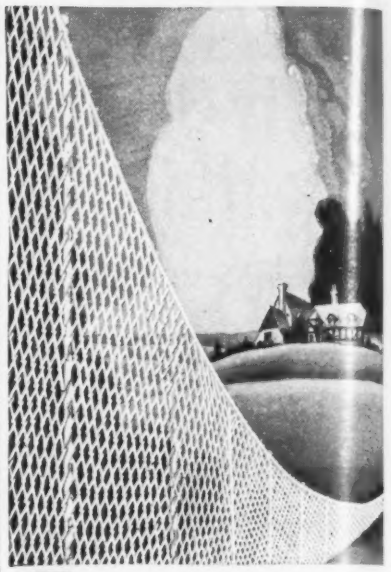

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Care in design, construction and erection has produced a permanent fence that improves as well as protects a property.

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WORCESTER CHICAGO LOS ANGELES
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Not grafted or budded on privet but "own root" lilacs. We raise more "own root" lilacs than any other grower. Healthy plants—luxurious blooms.

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FREE With every shipment direct from this ad, we will include two surprise Brand lilacs—beautiful varieties. Attach money to ad and mail today!

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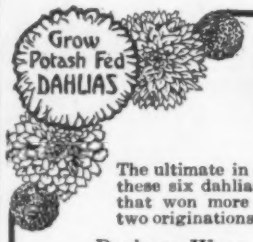

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Fort Monmouth — City of Trenton — Norths Yellow

If purchased separately collection would cost $35.00. Ordered from this advertisement, delivered postage prepaid and guaranteed, one root of each for $20.00.

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100 Blooming Size Bulbs.....$1.00

Only young, plump, high-crowned bulbs included in this sensational offer. An exceptionally fine, well-balanced mixture of large flowering varieties. Take advantage of this tremendous bargain—ORDER TODAY! Postpaid Anywhere in the U. S. A

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Write NOW for our FREE Catalog—dozens of different varieties described and priced. SATISFACTION GUARANTEED OR MONEY BACK!

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WRITE NOW for FREE CATALOG

The Garden Scrap Book

SEEDLINGS UNDER GLASS. It is of vital importance that young seedlings be protected from beating rains and wind until well able to fend for themselves—a fact which gives especial advantage to those grown in a well-managed coldframe. Indeed, it is often advisable, in the case of perennial-flower seedlings, to maintain this protection through the first spring and summer, removing it only when the plants are set in permanent places.

When utilizing coldframe and sash in this manner, keep the latter raised several inches to permit air circulation. Watering must be done by hand, of course, and after the middle of May it will be well to place a lath screen over each sash to cut down the amount of sunlight which might otherwise be too strong for the young plants. Watch their growth closely and give more light if they seem to be growing spindly.

TREE MULCHES. Recently planted trees need every incentive which can be given them to make strong root growth with all possible speed. Even those which were set out last fall come within this category for they have thus far made little real headway in re-establishing themselves.

The first requisite to such progress, of course, is good soil—rich, friable and moisture-retentive. This having been provided, its benefits can be maintained and even increased by a manure mulch applied in the early spring and left in place until next fall, when it may be forked in. The rains will carry the plant food from the manure to the trees' roots, leaving the coarse material on the surface where it will serve as a preventive of too rapid evaporation from the soil.

WILD ROSES. American rock gardeners are coming to appreciate more each year the merits of native plant material. Wildflowers and shrubs from various parts of the United States and Canada are rapidly being recognized as valuable additions, and every year we are hearing and learning more about them.

For those in the northern half of the country New England provides a Wild Rose which, though rarely used, is lovely in rock gardens which are not too small. It is the dwarf, ordinarily straggly one which is common in old pastured fields exposed to full sun. Usually it grows no more than a foot high and is easily kept down to that height by pruning, even in good soil and when freed from its usual competition. Its large, fragrant pink blossoms, seemingly out of all proportion to the plant's stature, are lovely though not long-lived. In fall and winter its red hips are decidedly worth-while.

Safeguard *your Lovely* Flowers

No garden is immune to attacks by Aphis. These tiny green, red or black insects feed upon the tender green foliage and buds in your garden, and rob your flowers of their true beauty and attractiveness. Be prepared to kill these insects when they appear. Have on hand a package of "Black Leaf 40"—the spray depended upon by commercial gardeners to protect their crops against Aphis, Thrips, Leaf-Hopper and similar insects.

The garden package of "Black Leaf 40", selling for 35c, makes about 6 gallons or 24 quarts of effective spray. Thus, it costs but a few cents to safeguard the beauty of your garden. You can rely upon "Black Leaf 40". It has the largest sale of any preparation of the kind in the world.

Jobbers of drugs, hardware, seeds, garden supplies, etc., carry "Black Leaf 40" in several package sizes. You can buy it from your neighborhood store handling garden necessities.

Tobacco By-Products & Chemical Corporation
Incorporated Louisville, Ky.

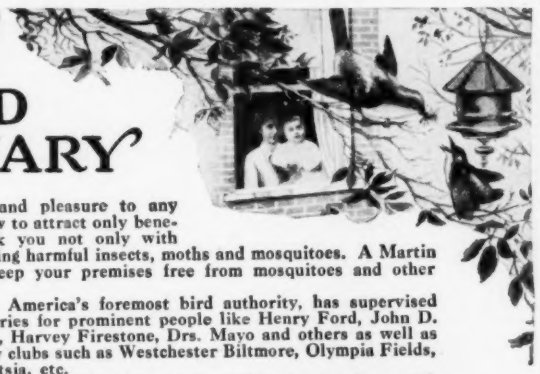
Black Leaf 40"

Irises · Peonies
Gladiolus · Dahlias!

Our new free catalogue gives complete and accurate instructions how to succeed with these flowers. It also lists one of the most complete collections in America at very moderate prices. None better at any price. Our get acquainted Iris offer. 25 varieties all labeled including choice of Dream, Crusader, Sweet Lavender, Lady Foster or Ambassadeur, postpaid for $1.00.

THE
SAM CARPENTER GARDENS
OSWEGO, KANSAS

***Ah!* A BIRD SANCTUARY**



Birds add untold interest and pleasure to any grounds or estate. Learn how to attract only beneficial song birds who thank you not only with cheery songs, but by destroying harmful insects, moths and mosquitoes. A Martin colony, for instance, will keep your premises free from mosquitoes and other flying insect pests.

JOSEPH H. DODSON, America's foremost bird authority, has supervised the building of bird sanctuaries for prominent people like Henry Ford, John D. Rockefeller, Thomas Edison, Harvey Firestone, Drs. Mayo and others as well as country clubs such as Westchester Biltmore, Olympia Fields, Onwentsia, etc.

He will be glad to hear from any home owner interested in helping preserve America's song birds and to confer personally regarding the construction of a sanctuary or the proper location of bird houses on your property. Even a small garden can be made a haven for our beautiful birds. Write Mr. Dodson today as you should have your houses ready for the birds when they come with the first warm spring days.

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"Bird Lodge" **221 Harrison St., Kankakee, Ill.**
A Book Will Be Sent to Those Interested—
"Your Bird Friends and How to Win Them."

You'll soon
WANT RAIN

If you wish luxuriant green grass on your grounds or lawn, you can not depend upon irregular rainfall. In the dry, hot summer months you may wait weeks for rain, until your grass becomes burnt and dry.

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Thompson Concealed Lawn Sprinkling Systems provide rain regularly with a turn of the valve. They are made to last permanently. They can be installed quickly for an uncommonly low cost!

You cut down gardener and water bills with a Thompson Concealed Sprinkling System installed in your grounds. All sprinkling labor and hose upkeep are done away with. And a Thompson System is unaffected by ice and snow—it's ready every spring to start keeping your lawn fresh and velvety!

Our interesting new free booklet tells you how easy it is to have a beautiful lawn. Send for it Now!

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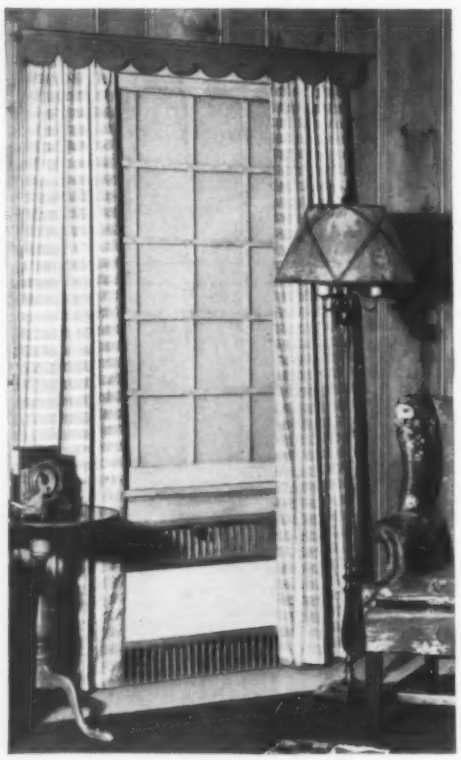
Please send me your new free booklet without any obligation on my part. Sign your name and address in margin and mail coupon TODAY. (H. G. 4-30)

Say Goodbye to radiators!

How to save every inch of floor space and make rooms far more lovely

Don't let radiators mar the beauty of your new home.



Just one brief remark to your architect and you make your home a finer place to live in, with every room more spacious, free from bulky, unbeautiful radiators, and noticeably more comfortable throughout the long heating season. Simply tell him "We want Trane Concealed Heaters", and a revolutionary improvement in home heating is yours.

Your architect welcomes this opportunity to plan new beauty into every room.

He knows that Trane Concealed Heat, entirely hidden in the wall, permits complete freedom in decoration and the arrangement of furniture.

He knows you will be more comfortable because you regulate the flow of live warm air almost instantaneously.

And he tells you how this modern heating method, source of new spaciousness, beauty and comfort, reduces your fuel bill at least one fourth.

Ask your architect about the practical ability of the men who first introduced this new form of heating, the Trane engineering staff. For these engineers are known to every man in the heating industry as pioneers of better heating. The Trane system of Concealed Heating is easy to install, durable as the home it warms, reliable and free from trouble, because it is designed and built by men who have solved every intricate problem of heating for factories, industrial processes, and great office and apartment buildings as well as homes . . . In every sense of the phrase, the Trane engineers who made it possible for you to say goodbye to radiators are *specialists in heating.*

You are doing everything in your power to make your new home beautiful, comfortable, supremely modern in every respect. Now give it the heating system of today and tomorrow, the space saving Trane system of Concealed Heat. For all the interesting facts about this new and finer heating method mail the coupon at once. Take the first step toward modern heating and lovelier rooms.

THE TRANE COMPANY, Dept. 4,
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Send your free booklet "Modern Style in Room Heating".

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In Canada address Trane Co. of Canada, Ltd., Toronto.

TRANE CONCEALED HEAT

The Bent Grasses

Albert A. Hansen

THE newest thing in lawns is use of bent grasses for producing so-called weedless turfs. The popularity of bent as a lawn grass has paralleled the remarkable development of golf since the World War. From a few hundred pre-war clubs the craze for golf has spread from coast to coast until today there are over 5,000 clubs in the United States, this great increase being attributed in part to the greatly improved greens that have been made possible by the discovery that creeping bent grass is capable of producing a super turf undreamed of in the old days of bluegrass, fescue and other types of putting greens. Within a decade creeping bent has revolutionized all our ideas and methods of developing greens until it is safe to say that over ninety percent of present day green construction depends on creeping bent, a phenomenal record unapproached by any other grass in the long history of the ancient and honorable pastime.

It is but natural that the perfect carpets of grass on golf club greens should arouse admiration and envy in the hearts of the thousands who daily relax with midiron and mashie. Why not grow bent grass on the home lawn? And it is just as natural that commercial concerns should exploit the wonders of this newcomer among turf grasses and extraordinary promises and claims have been made in its behalf.

But there are dozens of species and scores of strains of bent grass, so before tearing up the old bluegrass sod to make a fresh start with bent it is best to know the facts of the situation. There has been a great deal of confusion regarding the various kinds of bent grasses and it is the purpose of this article to try to make order out of this chaos.

CREEPING BENT

Let us first consider creeping bent, the king of putting green species, around which so much popular attention has focussed. Be it known at the outset that creeping bent rarely matures seeds, except in limited quantities, a difficulty that has been overcome by propagating the species by means of stolons, by which is meant pieces of the creeping root averaging from a half-inch to an inch or more in length. These stolons are planted during early September in a somewhat similar manner to seed, producing a quick turf in which weed seeds have been practically eliminated. In spite of the remarkable results secured by this means, creeping bent has some decided disadvantages as a lawn species. Aside from the initial cost of the stolons, which is much higher than the cost of seeds of other good turf grasses, creeping bent requires considerably more care in cutting, fertilizing and disease control than does bluegrass. Another disadvantage is the fact that there are numerous strains of creeping bent, some of which are ill adapted for average lawn conditions. Of the multitudes of existing strains, too, the Metropolitan and the Washington have been selected as best for putting green purposes and they are also well adapted for lawns, but once again there is the difficulty of knowing if you are really getting the strain desired, since the strains cannot be detected by the character of the stolons. Furthermore, bluegrass thrives far better under neglect than does creeping bent, and it is probably safe to say that there are many more neglected than carefully kept lawns around average homes. These are facts that must not be overlooked when the question of creeping bent for the home lawn is considered.

Since creeping bent produces seed so sparingly, it follows that seeds of this species are not commercially available. In some instances dealers have offered seeds of creeping bent for sale, but before purchasing it would be wise to send a sample to the Seed Laboratory of the United States Department of Agriculture, Washington, D. C., for identification. This simple precaution may avoid considerable grief.

ANOTHER KIND

The nearest thing to creeping bent that may be started from seed is seaside bent, some of which is sold under the trade name of cocoos bent, a different species from creeping bent (to which it is closely related) with a similar habit of growth. After several discouraging years cocoos seed production on the Pacific Coast seems to have reached commercial proportions and the species is now available. Cocoos makes an excellent lawn turf, particularly on soil too sour to support a good stand of bluegrass. On account of its ability to thrive in sour soil, cocoos turf is rarely invaded by dandelions and certain other common lawn weeds which will not thrive except in sweet or neutral soils. Cocoos seed, however, is more expensive than bluegrass.

There is just one other species of bent grass with a creeping habit of growth that may be started either from seed or stolons and that is velvet bent, a grass just as fine as the name implies. Although stolons do not seem to be available commercially, recently a small amount of the seed of this excellent turf former has been produced in a limited area in Alberta, Canada, and on Prince Edward Island, and is being marketed in the United States. The finest piece of turf the writer has ever seen was a plot of velvet bent greensward grown experimentally at the Arlington Turf Garden in Virginia. Is was soft, fine and velvety in texture, absolutely weed-free and of a beautiful shade of green that almost defies description.

The commonest bent grass grown from seed, which some by implication would have us believe to be creeping bent, is Rhode Island bent, the leading lawn grass of the New England States where it usually surpasses bluegrass as a turf former. A considerable amount of grass seed selling under the name Rhode Island bent is also harvested in the Pacific Northwest. Recently a Canadian form of Rhode Island bent has been marketed under the name Prince Edward Island Bent but the difference is in name only, since botanically they are identical. The same may be said of New Zealand or Colonial bent, which is simply Rhode Island bent produced

(*Continued on page* 186)

It began at Catamount Tavern

"No taxation without representation," the Squire said in this very room, and thumped the table as though to split the solid maple.

Many a meeting of the Green Mountain Boys has filled the Council Room in the Catamount Tavern. These chairs have heard the whispering of many a revolutionary plan. These tables have resounded to toasts, loud shouted to the rafters. For in this historic hostelry, they planned the great victory of Bennington.

No wonder we like to pattern rooms today after the old tavern . . . a true cradle of American history. No wonder we try to recapture in every detail the charming air of hospitality and good cheer.

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"WARSAW"

. . . a New Linen Damask Tablecloth that interprets modernism with Slavic Grandeur

The modern hostess has no better way of dating her table 1930 than in her selection of lovely Irish Linens. Her guests expect the finest quality . . . but the design will often decide whether or not it has been a really "smart" affair.

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THE "OLD BLEACH" LINEN CO., LTD.
448 4th Ave., New York, N. Y.

Works:
Randalstown, No. Ireland
Member: Irish & Scottish Linen Damask Guild

COLOUR: "Old Bleach" linens in modern colours are absolutely proof against sunlight and launder perfectly.

BOOKLET: "Table Talks," illustrated in colour, will be gladly mailed upon receipt of ten cents to cover postage.

"WARSAW," in Green, Gold, Ivory, Bronze, Rose and White, and with oblong napkins, offers a striking example of an "elaborately modern" design.

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OLD BLEACH LINEN

in every home— at every hour—

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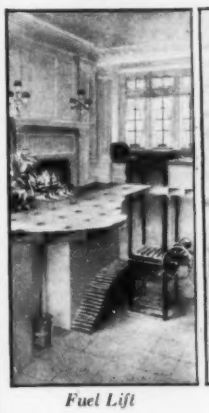

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A Sedgwick Invalid Elevator is a blessing to invalids, to the lame, to the aged and infirm. For these it eliminates the trial of "Climbing the Stairs." Write for Booklet No. 153.

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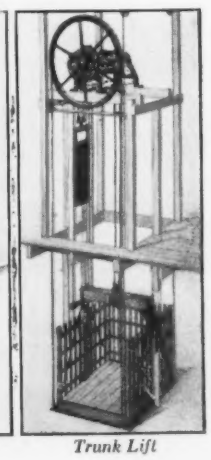

Trunk Lift

A Sedgwick Dumb Waiter is a convenience for countless household loads. It saves a thousand steps a day and is an actual necessity in most residences. Write for Circular No. 67.

A Sedgwick Trunk Lift lightens labor when trunks, furniture, and other heavy loads are to be moved from floor to floor. No more gouging of walls and stairways! Write for Circular No. 142.

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NEW YORK

In Chicago—820 Tower Court
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The Bent Grasses

(*Continued from page* 184)

in New Zealand, with the exception that the New Zealand kind is not usually as badly contaminated with redtop and chaff as is the home product. To counterbalance this, however, the imported form (due possibly to the long voyage from New Zealand) is usually of distinctly lower vitality than the American produced seed. Most of the bent grass seed now on the market is Rhode Island bent.

The only bent grass mixture that may be found on the market is South German mixed bent, produced mainly in the Rhineland region of Germany, although small amounts come from Holland and elsewhere on the Continent. For some time the exact composition of this mixture was somewhat of a mystery but a number of careful analyses have established that it is usually made up of about eighty-five per cent of Rhode Island bent, from ten to fifteen per cent of velvet bent and a trace of the seeds of true creeping bent. On account of the velvet and creeping bent seed contained, South German mixed bent is considered superior to Rhode Island bent.

The great value of all the bent grasses is their ability to produce fine turf on land too sour for bluegrass and the common lawn weeds. Lime should seldom be used on a bent grass lawn and the turf can be kept in best condition with an acid reacting fertilizer such as sulphate of ammonia. Bent grasses may be maintained indefinitely by fertilizing twice during the spring and again during the first cool days of September with a mixture made up of equal parts of sulphate of ammonia and any good complete fertilizer. This mixture must be evenly distributed at a rate of six pounds per thousand square feet and thoroughly watered in to prevent scorching of the grass.

The bents are all northern grasses of doubtful value in the South, although excellent results have been secured with Cocoos bent and some of the creeping bents on alkaline soils in the Southwest, particularly southern California. The creeping rooted bents may be used wherever bluegrass is grown but it is doubtful if the seeded bents will give much better results than bluegrass except in the New England states and on sour land or soils so sandy that bluegrass fails. Under sandy soil conditions a mixture of Rhode Island or German mixed bent and red fescue, a fine-foliage species not unlike bent grass, may give surprisingly good results.

The recent ballyhoo following in the wake of the great success attending the use of creeping bent on golf courses has caused much misinformation and many false ideas to become broadcast regarding the value of all species of bent grasses. When stolons or seeds are purchased, make certain you know the exact species you are getting and its value under your conditions. Certainly do this before deciding to cut away from tried and tested Kentucky bluegrass, a species that will probably continue to be the leading northern lawn grass in spite of the bent publicity.

To Redeem a Shady Corner

(*Continued from page* 178)

when it makes its very early appearance. It lives beside a flat rock in a half-shaded part of the rock garden and the first thing I know its reddish purple flower spike is standing up stiffly above its gray neighbor. I have never yet seen it in the bud stage. Each year the clump becomes a little more ample and I have now put a row of stones around it so that it may increase without fear of having portions of its tuberous root sliced off.

Corydalis cava alba "pushes its grey-green scrolls of buds" out of the soil in late March or early April. There are several bits of it about the garden that I cherish greatly. Its leaves are almost exactly like those of the beloved old Bleedingheart and its flowers are gleaming white and borne on a spike. In both of these species the flower spike develops before the leaves are fully unfurled. There is a purple-flowered form of the last named that I have not seen.

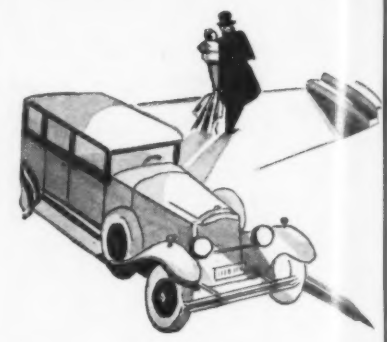
Corydalis nobilis, a Siberian species, is undoubtedly the noblest of the clan. It grows perhaps eighteen inches tall and bears many heads of yellow, sweet-scented blossoms tipped with black, that are somewhat like paper or husky in texture. It flowers in May and by early summer has quite disappeared. With me, this species does not seed itself at all, nor is its increase rapid, but in a leisurely manner it yearly becomes more and more a conspicuous feature of the shaded corner where it grows.

Corydalis thalictrifolia is a lovely Chinese species that prefers a somewhat sunny situation. It has not proved reliably hardy with me but is easily raised from seed. *C. wilsoni* has not proved hardy at all and so has been given up, but for milder sections of the country it would be desirable. Its foliage is distinctly glaucous and creates a fine foil for its canary-colored blossoms. *C. alleni*, with pinkish flowers, I have never been able to secure, and *C. ophiocarpa* has so far eluded me, but I see that a Swiss seedsman offers seed of it this year. It is said to have beautiful foliage that turns a fine reddish color in the autumn.

Of two little native Corydals I am extremely fond. One is *C. aurea*, to be found in thin woodland in parts of the East as well as out through our west country. It is an annual with hollow stems and delicately cut leaves and bright yellow flowers that continue to develop through most of the summer. It seeds freely so when once established in some shaded corner is likely to be an ever recurring pleasure. A free seeder also is *Corydalis sempervirens*, annual or biennial, with lovely gray leafage, an ornament to any situation, and pretty little pink and yellow sack-like blossoms on wiry stems, a bit too leggy for grace. The Pale Corydal is to be found in "rocky places and recent clearings" in many parts of the East. This year is the first time I have ever seen this engaging little native offered in this country.

I shall be glad to reveal to anyone who is interested the whereabouts of these plants.

IT'S SMART TO HEAT WITH GAS



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There are any number of attractive camps, large and small, located by the sea, in the mountains, on ranches, in Europe . . . and if the camp is advertised in House & Garden's School and Camp Directory, you may rest assured that your child will come home glowing with health . . . chattering delightedly about splendid new friends and a succession of superlatively happy days.

Turn to Page 55 of this issue, where a few of the best schools and camps in the country are listed. Write for some of their catalogues . . . and if you have difficulty in finding exactly what you want, House & Garden will gladly give you further information and advice.

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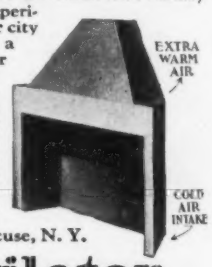

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TRADE LITERATURE
OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating and gardening fields. This issue is devoted to those in the building field.

• SOUND-PROOFING

QUIETING NOISE WITH SOUNDEX. The cover of this catalog shows four different sizes and colors of Soundex tile, which is described in the text. This sound absorbing material used extensively for schools, hospitals, etc., is also appropriate for the ceilings of living rooms, sun rooms, ball rooms or wherever the floors are uncarpeted. THE STOCKADE CORPORATION, BUILDERS BUILDING, CHICAGO, ILL.

• AIR CONDITIONING

CONTROLLED HUMIDITY AND HUMAN COMFORT. The Lewis Corporation has endeavored to explain in simple terms the necessity for humidification. They discuss the subject of humidification in general, and follow it with an explanation of the operation and purpose of the Lewis Air Conditioner. A list of questions and answers is helpful. THE LEWIS CORPORATION, MINNEAPOLIS, MINN.

• SLATE ROOFS

FROM ROCK TO ROOF. The story of how natural rock is fashioned by hand into durable and distinguished roofings. Many practical reasons are given for roofing with slate. Charming color illustrations show slate roofs used with different types of architecture. Additional photographs show specimen sample roofs of Pennsylvania Slate. PENNSYLVANIA SLATE INSTITUTE, PEN ARGYL, PA.

• WALNUT

AMERICAN WALNUT FOR INTERIOR WOODWORK AND PANELING. Interesting photographs show American Walnut paneling interiors, as a trim and for flooring. The natural walnut brown color of the wood permits its use in a wide range of color schemes. Its many other advantages are also mentioned. AMERICAN WALNUT MANUFACTURERS ASSOCIATION, 616 SOUTH MICHIGAN AVENUE, CHICAGO, ILL.

• PINE

SPECIFY SHEVLIN PINE. Color illustrations depict the story of Shevlin Pine, starting with the felling of the trees and ending with its use for the interior and exterior of the home. There are five varieties of Shevlin Pine all of which are described. This wood takes practically any finish. SHEVLIN, CARPENTER AND CLARKE COMPANY, 900 FIRST NATIONAL-SOO LINE BUILDING, MINNEAPOLIS, MINN.

• BIRCH

BEAUTIFUL BIRCH FOR BEAUTIFUL WOODWORK. A book of facts on birch tells how it meets the requirements of interior woodwork, because of its smooth grain, extreme hardness and natural color. Its qualities make it a standard wood for hardwood floors. Color illustrations show how it has been used in interiors. NORTHERN HEMLOCK AND HARDWOOD MANUFACTURERS' ASS'N, OSHKOSH, WIS.

• OAK

THE CHARM OF THE SOVEREIGN WOOD. A beautifully illustrated brochure shows the decorative possibilities in the use of oak. This fine wood is adaptable to practically all finishes, and as it ages the warmth of its tone increases. Although a sturdy wood, oak nevertheless lends itself easily to delicate carving and turning. OAK SERVICE BUREAU, BANK OF COMMERCE BUILDING, MEMPHIS, TENN.

• MAPLE

THE NEW COLOR ENCHANTMENT IN HARD MAPLE FLOORS. Several illustrations of interiors show rooms floored with MFMA Maple in various colors. By a special process this wood is made to take delightful transparent permanent color finishes. Available in several widths, so that different effects may be obtained. MAPLE FLOORING MANUFACTURERS' ASSOCIATION, 1740 MCCORMICK BUILDING, CHICAGO, ILL.

• CASEMENT WINDOWS

CRITTALL UNIVERSAL CASEMENTS. Illustrations show interior and exterior views of Crittall Casements. The outward opening casements can be effectively screened on the inside, and those opening inward have screens attached to the stone, as shown by photographs. Technical drawings show the construction and operation of the casements. CRITTAL CASEMENT WINDOW COMPANY, DETROIT, MICH.

• SCREENS

YOUR HOME SCREENED THE HIGGIN WAY. The "Higgin Way" of screening is explained in the foreword. Several color illustrations show various types of Higgin Screens, for use on windows, doors, porches and special shapes for individual needs. The details of construction for each screen are fully illustrated and described in the text. THE HIGGIN MANUFACTURING COMPANY, NEWPORT, KENTUCKY.

• SCREENS

FENESTRA SCREEN CASEMENTS. The Fenestra casement is described in the catalog as a complete window, with frame, swing leaves, hardware and screen all in one unit. Its many advantages are described, and a page of detailed illustrations shows how it is operated from the inside of the window, and the way that the screen can be removed. DETROIT STEEL PRODUCTS COMPANY, DETROIT, MICH.

• CONCEALED SCREENS

ROLSCREENS. The text and illustrations relate the numerous advantages of the Rolscreen, which can be installed during building or any time after the house has been erected. A particular feature of its construction prevents the screen from tearing in spite of hard blows. Photographs show many residences and apartments equipped with Rolscreens. ROLSCREEN COMPANY, PELLA, IOWA.

• COLORED SHINGLES

HOME SWEET HOME. A portfolio containing many beautiful color illustrations of houses roofed and walled with Edham Kolored Shingles. These shingles are sawn edge-grain to prevent warping, and are stained separately and individually. In the back of the booklet is a reference table for the laying of the shingles. THE EDHAM COMPANY, INC., MINNESOTA TRANSFER, ST. PAUL, MINN.

• CEILINGS

UPSON RELIEF CEILINGS. Upson Board is a tough, fibrous material that has been compressed into strong panels. Illustrations show the different designs in the ceiling treatment and several excellent designs for cornices. If a more elaborate treatment is desired, other than those illustrated, this concern will be glad to plan special designs for individuals. THE UPSON COMPANY, LOCKPORT, N. Y.

• BATHROOM FIXTURES

HOMES OF COMFORT. A chart in the front of the catalog shows the colors, both plain and marbleized, in which Crane fixtures are available. Very attractive color illustrations show bathrooms and kitchens equipped with colored fixtures. Numerous individual pieces are shown and described, giving the size, stock number and price of each. CRANE COMPANY, 836 SOUTH MICHIGAN AVENUE, CHICAGO, ILL.

• WALL MATERIAL

SANI-ONYX FOR YOUR WALLS. This catalog contains many beautiful color illustrations of rooms walled in Sani-Onyx, a material made from melted rock. In addition to its many practical advantages, Sani-Onyx is very decorative. Available in tile pattern sheets or plain sheets upon which any desired design may be cut. MARIETTA MANUFACTURING COMPANY, INDIANAPOLIS, IND.

• INCINERATORS

ESTATE TYPE KERNERATOR INCINERATOR. Kerner Incinerator Company publish a catalog on a new type of Kernerator which takes care of the disposal of waste on estates, developed to provide for the incineration of both dry rubbish and wet garbage. Illustrations show its appearance and text explains how it operates. KERNER INCINERATOR COMPANY, 1225 NORTH WATER STREET, MILWAUKEE, WIS.

• WROUGHT IRON PIPING

PIPE POINTERS FOR HOME BUILDERS. This booklet on Reading Genuine Wrought Iron Pipe emphasizes its rust-resisting qualities. Illustrations show famous historical landmarks, still in good condition, for which wrought iron had been used. Helpful information is given as to the proper care of pipes and fittings, accompanied by detailed drawings. READING IRON COMPANY, READING, PA.

IN WRITING FOR ANY OF THE BOOKLETS REVIEWED ABOVE YOU WILL FIND IT AN ADVANTAGE TO IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

YOU'D STOP THIS IN A MINUTE

Imagine how horrified you'd be if you found one of the children destroying a valuable fur coat . . . how quickly you'd stop it!

Something just as destructive is probably happening this very moment to your valuable furs and other clothing. In garment bags or in your cedar chest moths take an enormous toll because so-called protective devices do not really protect . . . see Government Bulletin No. 1353

A Government approved process, which destroys all moth life, is used in each Plymetl Vault . . . it gives permanent protection to your garments . . . cold storage does not. Moths and their eggs are merely stupefied by refrigeration . . . a few hours in a warm closet is enough to revive them for their destructive work. The fact that the Plymetl process completely sterilizes all moth life has caused many leading department stores to adopt Plymetl storage equipment exclusively.

The Plymetl Vault affords your clothing complete protection . . . not only from moths, but from human marauders, as well. Its sturdy Plymetl walls and its multiple tumbler lock make it possible for you to lock things up and know that they will still be there safe and sound when you return.

No dirt or dust can reach your clothing in a Plymetl Vault . . . its steel walls are absolutely air tight. Cleaning bills are greatly reduced for families who have these modern personal storage vaults in their homes or apartments. The vault bars out all alkaline dust, carbon monoxide and the sulphuric particles of coal soot . . . even a trace of which soon ages, rots and fades delicate fabrics. "What a blissful feeling to hang a dress away in the Plymetl Vault" writes one of many satisfied owners . . . "and to know that the next time I take it out it will be just as clean and fresh as the day I placed it there."

Thousands of people first tried a single vault in their homes . . . they found that clothing lasted much longer . . . that dry cleaning bills were a great deal lower. This proof of economy has caused the majority of these owners to add at least a second Plymetl Vault. These people have learned from actual experience that the damage done by moths to one garment alone will cost as much, or more than the outlay for a single Plymetl Vault.

Plymetl Vaults are attractively finished in a variety of beautiful colors. Approximately 2 feet square and 6 feet high. Can be located in any desirable place such as a closet, hall, attic or bedroom.

Let us send you complete particulars about this modern method of protecting your clothing. There is absolutely no obligation . . . representative will not call unless you so desire. Haskelite Manufacturing Corporation, 120 South La Salle Street, Chicago, Illinois.

Progressive dealers and distributors are invited to ask for details of our attractive sales plan.

Haskelite Manufacturing Corporation
120 South La Salle Street CHICAGO, ILLINOIS

I am interested in learning more about Plymetl Vaults. I will not be obligated (representative shall not call unless I so request).

Name_____

Street_____

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HG-4

The Gracious Home Reflects the Ease with which it is Managed

Telephones in important parts of the house simplify the direction of the domestic establishment . . . yet from them you can call other homes, other cities, other countries.

THE HOUSE that is managed with a minimum of effort is pleasant to live in, or to visit. And telephone convenience within the home plays a large part in this scheme of things. It enables women to give all of their household directions for the day within a few minutes' time. To make sure, with no unnecessary bother, that domestic affairs are progressing smoothly. And to keep fresh their energies for the varied activities of their interesting lives.

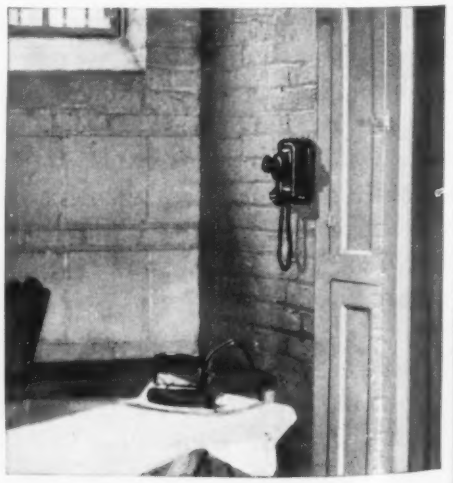
This household administration is conducted over the regular Bell telephones . . . the same instruments with which you call friends across the street, or in other cities, or even in other lands.

At moderate cost you can have telephone service in all parts of your home. Even in smaller houses, enough telephones add enormously to the efficiency of household affairs . . . to your ease in calling friends, or in receiving service from the outside.

Your local Bell Company will be glad to help plan the arrangements which will give you the greatest satisfaction. Just call the Business Office today.

Conversations with the cook or maid can be so conveniently carried on by telephone from your bedroom or your living-room. The day's routine can be arranged in no time at all . . . meals planned, orders given . . . and without one unnecessary step. And all this over your regular Bell telephones, which you use to call friends across the street, or across the continent. Telephone convenience is a mark of the modern home . . . as important to the smaller household as it is to the larger.

Calls to the butler's pantry . . . before luncheon, while you are dressing for dinner . . . assure the smooth functioning of your household and save time, effort and trouble.



Telephones located in all parts of your home . . . the laundry, the maid's room, the garage . . . play their important part in the ease and efficiency of modern housekeeping.

THE CONDÉ NAST PRESS GREENWICH, CONN.

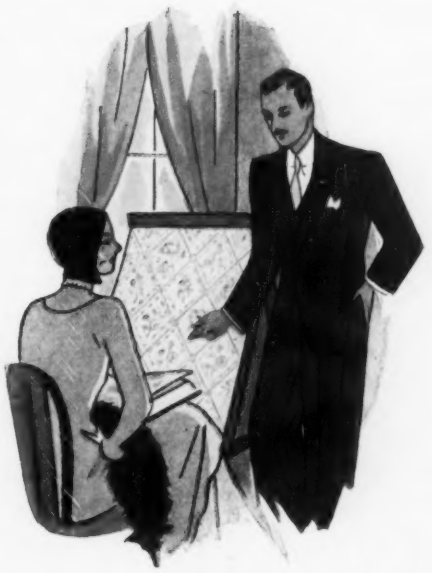
This charming modernistic floral pattern is one of the many new Sanitas styles created by noted artists.

There are three other colorings obtainable in this pattern, any one of which will give an extremely pleasing effect on the walls of a bedroom or breakfast room.

No matter which room you wish to decorate, you will find appropriate patterns and colorings in Sanitas—styles to harmonize with rugs, drapes and furniture of period or modern design.

Sanitas is the original cleanable cloth wall covering. Won't fade or crack. Prevent substitution, always look for the Sanitas trademark stamped on each roll.

DECORATORS ARE NOW SHOWING SPRING STYLES IN SANITAS



Ask your decorator to show you the Twenty-fifth Anniversary Sample Book of Sanitas. You will be surprised at the character of patterns and the variety of colorings obtainable in this cloth wall covering. If your decorator cannot show the complete line of Sanitas, write us for names of some who can.

Samples and literature sent on request

The Standard Textile Products Company
320 Broadway Dept. 21 New York

SANITAS
MODERN
WALL COVERING

AVOID THAT FUTURE SHADOW

by refraining from over-indulgence

We do not represent that smoking **Lucky Strike** Cigarettes will cause the reduction of flesh. We do declare that when tempted to do yourself too well, if you will "Reach for a **Lucky**" instead, you will thus avoid over-indulgence in things that cause excess weight and, by avoiding over-indulgence, maintain a trim figure.

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